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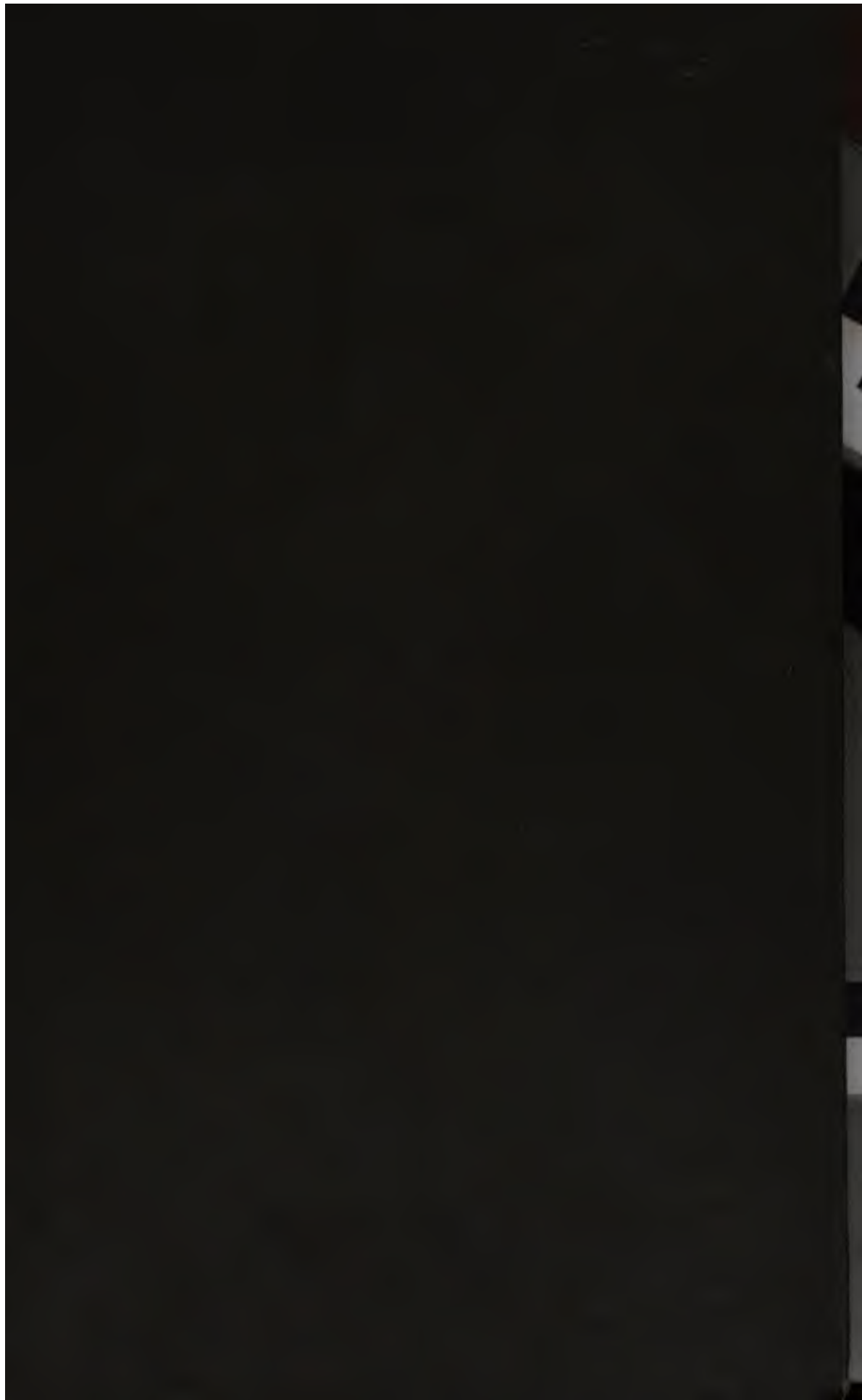
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**CATALOGUE TITLES**

**AND**

**INDEX ENTRIES.**

Fcp. 8vo, 1s.

## A CONTINENTAL TOUR of EIGHT DAYS for Forty-four Shillings.

BY A JOURNEY-MAN.

"Of all the books, seasonable or unseasonable, which the Christmas season produces in abundance, we doubt whether many will better repay purchase and perusal than this unpretending little work of a journey-man. It has a charm about it which is difficult precisely to analyse, as it is impossible to deny. It is not so much for any information it conveys that we value it. In fact, it is in no sense a guide-book . . . tells us nothing about the places visited. Neither, on the other hand, does it weary one with statistics of the manner in which the forty-four shillings were spent. Incidentally, the cost of the passage and the sum total of the bill for one or two nights' lodging are given, by way of illustration, and that is all. There are no novel speculations, moral or otherwise, no disquisitions on peasant proprietorship, or capital and labour, no architectural criticism or historical references, and scarcely a political allusion, while such moralising as does find a place in the narrative from time to time is on trite and familiar subjects. And yet, if it can be believed, the book is simply delightful . . . his narrative ripples along brightly enough in the main, yet now and again bushing itself into a serious stillness which argues depth of feeling and reflection, and then again breaking out into gaiety, and even playfulness, which reflect the happy and conscious carelessness imposed on itself by his well-regulated mind. . . . Out of the fulness of the mind as well as the heart the mouth sometimes speaks, and his references to men and things are not mere *purpurei panni*, but *εγκαλλωπισματα* *πλούτου*."—SPECTATOR, Feb. 15, 1879.

LONDON: SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,  
CROWN BUILDINGS, 188, FLEET STREET, E.C.

# HINTS ON CATALOGUE TITLES,

AND ON  
INDEX ENTRIES,

WITH A ROUGH VOCABULARY OF TERMS AND ABBREVIATIONS,  
CHIEFLY FROM CATALOGUES, AND SOME PASSAGES

FROM  
JOURNEYING AMONG BOOKS.

BY  
CHARLES F. BLACKBURN.

ALLA GIORNATA.



London:  
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,  
CROWN BUILDINGS, 189, FLEET STREET.  
1884.

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*The vignette on the title-page is a copy, in miniature, of an engraving in "Picturesque Europe," which has been made by the kind permission of Messrs. Cassell and Co. Nominally a view from Milan Cathedral, under the artist's hand it has become an emblem of the journey of life.*

## PREFACE.

---

— Que viens-tu faire ici ?  
— Des recherches dans la bibliothèque.  
— Bel emploi ! dit le dragon. Tu ne seras pas gêné par la foule des concurrents ; il n'y va pas trois personnes par jour, car nous n'avons pas de temps à perdre dans les études inutiles . . . les habitants de Longueville se pendraient plutôt que mettre le nez dans leur bouquins. Hier, mon propriétaire, qui est un des gros bourgeois de la ville, me disait avec émotion : " Ah ! monsieur, tout le mal est venu des livres. Sans ces coquins de barbouilleurs de papier, nous vivrions bien tranquilles et nous toucherions nos revenus en dormant sur les deux oreilles ; mais l'ancre, voyez-vous, monsieur, et le papier, et la lettre moulée, sont les vraies inventions du diable ; et pour moi, quand je lis un journal, je crois voir la fourche et les cornes de Lucifer. Voilà, mon cher ami, l'opinion qu'on a de ton métier. Tu juges si ces braves gens sont disposés à fréquenter un tel lieu de perdition. En revanche, ils jouent volontiers aux cartes et aux dominos, ce qui ne fatigue pas l'esprit et ne trouble ni la conscience ni la digestion."

UNE VILLE DE GARNISON.

In the present state of dependence upon books for nearly all our information, the importance of ready access to great collections need scarcely be insisted upon. Literature grows about us with an almost alarming rapidity, and minutes, as time goes on, seem fewer and more quickly gone.

Twenty years of aimless wandering and experiment at home and abroad—measured to an hour, without any knowledge of it at the time—have blindly prepared the ground for this book. The journeyings were preceded by years of apprenticeship in a foreign business, and followed by daily labour on catalogues in London houses of different lines in relation to books. Thus the writer has come to notice many ways in which catalogues might act more clearly and quickly. The book now before the reader is mainly occupied with an endeavour to show this. The examples are actual pieces of experience.

Books may be said to resolve themselves into three great divisions. There are books of reference, merely to be consulted ; books for sale, which are to be obtained ; and books which are possessed, and to be enjoyed. Thus there arise catalogues of reference, and the catalogues of publishers and booksellers ; while a private library, to be accessible, must also have its catalogue. Specimens of each kind are given. That of a private library catalogue I imagine to be a perfectly novel attempt. People have been known to play at doing work, but, in the "overtime" of constant employment—*aliter non fit, avite ! liber*—to work at, or to act, the part of a man who is amusing himself, and merely killing time, is not the easiest thing in the world.

It is, I believe, one of the laws of bibliography, that catalogue titles should be copies of the title-pages of books, except that for facility of reference the authors' names are written first. At page 48 is given an example of a title-page thus "faithfully" dealt with. But a title-page is a

form of words which is carefully prepared for a particular purpose. A title in a catalogue is a form of words destined for another purpose. What more can be said against mere copying?

Here is an instance of the difference between the letter and the spirit of a title-page. On the right hand is an endeavour to give instant perception of the nature of the book:—

SANSOM (A. Ernest) The Lettsomian Lectures on the Treatment of some of the Forms of Valvular Diseases of the Heart, delivered before the Medical Society of London. 1883

Sansom (A. Ernest) Valvular diseases of the heart, treatment of some forms. *Lettsomian Lectures*, 1883

It is too often the case that those who work in a library, or at a book-seller's, are allowed to find their own way in writing the titles of books. If any proof were wanted, I would cite the library catalogue of which an example is made at page 58.

The object throughout this book is to show those who are young in cataloguing the way to write concise and telling titles from the title-pages of books, or to prepare them from already printed matter with clearness and precision. The work is a bundle of hints on a species of craft, illustrated by examples of faulty workmanship, opposite which is a second series to show how the titles might have been more effectively given.

Cataloguing is a handicraft just as much as any other mechanical trade; an art to be learned by attention and diligent practice. When amateurs get together and talk about catalogues, the question is sure to come up, "What arrangement do you prefer?" To discuss arrangement before you can prepare a title for a catalogue is as if you would be a colourist before you can draw an outline.

Cross references are a tremendous *cheval de bataille* with your amateur cataloguer. It is as if an embryo Macadam were to intersect the country with by-roads, cutting up the fields into little bits, instead of going direct to any point, merely in order to show that he could make a road. I have an idea that cross references may almost be dispensed with, and that if entries are made with care, "arrangement" may cease to be a matter for thought; that a child may almost make a catalogue of the manuscript. The old saying, "Take care of the pence, and the pounds will take care of themselves," is put in practice in another walk of life.

Among the privileges of an amateur is an "antique \* disposition." Type which is in itself an anachronism, discoloured leaves, and jagged edges are among the outward signs. One might say to the bookbinder—

"Cui flavam religas comam.†  
Simplex munditiis"

is, rather, the motto of a dreamer who has been beaten into practical ways by the necessity of earning his living; black and white his sober badge, so far as letterpress is concerned.

\* Readers of Nathaniel Hawthorne's "Transformation"—or the "Marble Faun," as he preferred to call it will understand the relation of antic to the antique. Indeed, the two names of the book almost give you that without reading a line.

† *Avec la barbe* is a well-known term for unkempt and unshaven books.

In America, where everything is done on a larger scale, the "antic disposition" is carried into weightier matters than the mere "trappings and the suits" of books. The characteristic energy of the West—the land of the "free"—has found vent in hideous contortions of spelling—of which I need only instance the words "catalog" and "sudonym"—by which the very landmarks of our language, if one may speak of English as being common to both countries, are being removed. Such truncated words make one think of the senseless snout of a latter-day steamer, which roots up the water, in place of the graceful stem and gracious figure-head that inclined to every wave as they flew over it. Reading an American printed book is to go through a kind of *inferno*, where mutilated forms and horrible grimaces confront you at every step, and your flesh creeps as you dread to encounter some new form of ugliness. Mr. Grant White has earned the gratitude of all who value Shakspeare by not putting his language "to this purgation."

That nothing may be wanting, we owe to America the prettiest piece of satire on spelling reform. A periodical once bore conspicuously on its front the editor's name mangled out of all knowledge. Another periodical issuing from the same house of business had to make the name intelligible by means of the unregenerate spelling.

If hacking about of familiar and time-honoured words, and improving the spelling of the great writers who have shaped the English language were the extent of the evil, one might have reason to be glad. But, unfortunately, the meaning of what is written on the other side of the Atlantic is not always clear to a dull-minded Britisher. Librarianship, and the mechanism of books, are in America pursued with a wonderful enthusiasm. We should derive encouragement from what is done, and great instruction from what is written in America on the best ways of cataloguing, if we were quite sure we knew what the writers meant.

A few years ago the United States put forth a catalogue in three volumes folio. Although it merely relates to a particular collection of books three thousand miles away, the writer of these lines is glad to have the catalogue always near him, because of its literary interest. He cannot be accused of any prejudice against the catalogue, for he once wrote a notice of it which the compilers thought worth printing among testimonials from professors and learned men. The notice was a cordial recognition of the loving pains which had been bestowed on the work. But, as a matter of business, the catalogue is grievously—I had almost said fatally—marred by what we should call complication or complexity of arrangement. The other day I read an American critique upon it, written by a gentleman who is not a romancer, that I am aware of. The following is an extract, intended, apparently, to describe the catalogue:—

"An index catalogue of authors, titles, and subjects, arranged in alphabetical order, in the simplest dictionary manner, with plenty of

cross references and duplicate entries, will make the best catalogue for readers and habitués of libraries."

On the left hand below, the reader has an example of the "simplest manner," on the right hand accurate information conveyed with less maiming of words, in less space.

## GREVILLE.

GREVILLE (Charles C. F., *Clerk of the council to Geo. and Wm. IV.*) *Memoirs*. See *Biography*, p. 161; also *Qu. rev.*, 138, 1875. 1875

## BIOGRAPHY (INDIVIDUAL).

GREVILLE (Charles Cavendish F., *Clerk of the council to Geo. IV. and Wm. IV.*, b. 1794, d. 1866.

- *Greville Memoirs: reigns of George IV. and William IV.* Ed. by H. Reeve. 2 v. New York, 1875. 12°. 3072.22
- Same. [Abridged] By R. H. Stoddard. New York, 1875. 16°. [Bric-a-brac ser. v. 5.] 3072.24

Reviewed in *Fortnightly rev.*, Dec., 1874 (by C. L. Stanley); and *Macmillan*, v. 31, 1875 (2 art. by A. G. Stapleton).

## GREVILLE.

Greville (Charles C. F.) *Journal of the reigns of George IV. and William IV.*, edited by H. Reeve, 3 vols. *London*, 1874  
— *Memoirs*, abridged by R. H. Stoddard. *Bric-a-brac series*, (N. Y.) 1875

See *Fortnightly Review*, Dec., 1874, *Macmillan and Quarterly*, Jan., 1875, *dis.* Mr. Greville was Clerk of the Privy Council for many years.

Mr. Henry Reeve did not edit Mr. Greville's "Memoirs." Mr. Charles Greville was in the habit of "booking up" his contemporaries in a "Journal," portions of which were published in 1874. This book has a most cunningly devised title-page, admirable for the cataloguer who has a "feeling of his business," but a trap for the unwary. Above the real title, and divided from it by a thin line, is what builders would call a "temporary" title suited for colloquial use, and for circulating library catalogues. In the hands of one who is preparing a catalogue of permanent reference, the temporary title "comes away;" it disappears. At page 81 I have ventured to show the best use of such a title as that of the "Greville Memoirs"—familiarily speaking.

The American catalogue just quoted is an elaborate and beautiful piece of work, but it is not simple, as English people understand the word; we appear to be dealing with a foreign language which must be translated into English. An instance familiar to all will show that this may be no vain imagining. In England "superior" means higher, better; we say superior in station, or superior in education. But the expression Lake Superior\* does not mean that a particular lake is more highly placed than others, or that its waters are better than all the waters of America; it only means that the volume (sticking to our shop) of it is greater. And a short time ago, English people, proverbially slow at apprehending a foreign tongue, were offended because one American novelist said that another American novelist was superior (or words to that effect) to Dickens and Thackeray. The friendly critic may only have meant that, some day, his brother novelist, superficially regarded, would be a greater writer than Dickens or Thackeray.

\* SUPERIOR (LAKE) The largest sheet of fresh water on the face of the globe, and the most remarkable of the great American lakes not only from its magnitude, &c.—*AMERICAN GAZETTEER*.

Some day, when cataloguing has become a recognised art, the proper medium between too fine theory and too coarse practice may be hit upon.

About a tenth part of the volume before the reader is occupied with the treatment of books from the private or possessor's point of view. Bearing in mind that every man may be said to own a library according to his means, this is well within the proportion. Very likely the space thus devoted will not seem to have any practical value. But an endeavour has been made that it shall be interesting apart from any possible value. Indeed, if the reader could know the pains which have been taken to render this section of "Catalogue titles" attractive, he would be amused. However, the writer has some confidence that the fun, the strange interest, the historical value, the beauty, the power—nay, even the pathos, of which the passages laid before the reader are turn by turn the vehicle, will form an oasis amid the dry places about it. At all events, culling these garnishings to "a private library catalogue" has been to the writer that kind of refuge from maddening detail, and an opportunity of shadowing forth a theory of book illustration, that books may brighten one another by association, as people in company do. There has been especial pleasure in seizing upon pieces which minister to a love of one's country and to pride in its heroes.

Besides mere literary illustration, the writer has sought to fling about the private library catalogue a kind of humanity that shall in some sort clothe the bare bones of titles.

Our American cousins have brought a great amount of mechanism and invention to bear on getting people to "read," as if mere reading, any more than mere eating, would do people good, or as if inert or sluggish bodies could be galvanised into communion with immortal spirits. Indeed, one may be met, at any moment, by the question, "What is the good of books?" The British Working Man will tell you, that in towns where Free Libraries exist, women sit over the fire reading novels instead of doing their work. In the matter of science it may be objected that books do but show us the way to heal diseases which are the product of a bookish era. And, it is quite possible that the two or three inches of the book now before the reader which are given to a way of counteracting the evils of sedentary life, may be found more useful than all the rest of the letterpress, dealing as it does with an occupation which is among the most sedentary. It is a condition of the "treatment" that all books, newspapers, and writing shall be abstained from, and English companionship abjured.

I have been careful to speak of anything advanced in this work as a hint. I should like to think of the reading it as a species of conference between the reader and the writer; the reader, of course, being in the chair, with the casting vote. In actual practice directions come from the master. The writer hopes to help the young hand most efficiently to carry out the desires of him whom he serves, whatever may be the style of work desired.

A cataloguer never knows for whom he may have to work, what kind of work he will have to do, or the style in which the work may have to be done. Set rules are of little use. Printed suggestions will no more make a craftsman than a book will make a swimmer of one who contents himself with going through his exercises on the dry land, instead of throwing himself into the water—or than a book \* will teach a language, that being the province of a master, or of any human being. If you will depend upon books, you get a dead language, as you find when brought into contact with the living. There is no doubt, of course, as to an Englishman's preference for lay figures of speech. The reason, I take it, that the progress of culture is so ludicrously out of proportion to the amount of machinery, that books are our masters rather than our servants. What we want is that the mind should be above and not below its instruments; and then, like the top sawyer, we shall not get the dust in our eyes. The mind may be likened to a piece of metal, a dull, inapprehensive thing at first. But when it is prepared by cultivation, not crammed from books, it becomes like a photographic plate, it receives and holds images. In small matters, as in great, we can but say, with Hamlet, "The readiness is all."

It may seem that the examples of second-hand cataloguing are "more abundant" than they need be. We have to recollect that a "second-hand book" shop is our only school for librarians. Nowadays, books, except the fortunate few which are to become immortal, fall out of the ranks and are dead after a few months. It follows, therefore, measuring by time—when was printing invented?—that new literature is to second-hand literature as (say) one is to eight hundred. The "new book" seller not merely works within a comparatively small circle, but it may be said that he handles merely such articles as he chooses or such as are ordered of him. The "second-hand book" seller, on the other hand, has the whole area of printed literature for a field, and never knows, from hour to hour, what he may have to deal with. Such an experience is of priceless value to a librarian, and cannot be supplanted by any amount of bibliographical science which may result from professorship in the future. And a book which in the least reflects it cannot help being of use in a library. Moreover, no one as yet has had the effrontery to speak, in print, of second-hand catalogue-making.

This preface must not conclude without an expression of acknowledgment to Messrs. Gilbert and Rivington, the printers, for the kind care with which troublesome and harassing matter has been composed. It is not too much to say that the writer has found himself "thought for" in the passage of his book through the press.

\* The vocabulary at the end of this book is called "rough" because it represents the kind of familiarity with language which is picked up in the course of work or travel among foreigners. But no pains have been spared in the endeavour to be accurate. At the same time the irregularity of the plan has been an excuse for a little illustrative matter, which may tend to give animation to what would otherwise be a dull collection of words.

## ABSTRACT OF CONTENTS.

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	PAGE
<b>Abbreviations of words, terms and phrases in foreign catalogues</b>	161—181
Alphabetical arrangement of titles, and the <b>alphabet</b> in print	3
Foreign terms relating to <b>autographs, books, maps, portraits, and prints</b>	161
<b>Biblical books</b> , their names in French, German, Greek, Italian, and Latin	19
Circulating library ticket, <b>book-marker</b> and paper-cutter, in one	16
The use of <b>capital letters</b> shown by words in different languages	161—181
The management of <b>christian names</b> in a printed alphabet of authors	22
Some remarks on the catalogue of a <b>circulating library</b> , with examples	57
<b>Coincidence</b> and resemblance of different books' titles	143, 158
A concise way of entering <b>dictionaries</b> of various languages	45
<b>Full titles</b> do not always convey full information	44, 49
Titles of <b>Greek</b> and <b>Latin</b> classics, hints, and a table for the novice	29
Observations and various suggestions on <b>indexing books</b>	50
On <b>indexing a catalogue</b> of books for reference, with examples.	114
Catalogues made to look and to be <b>interesting</b> , by means of notes	67, 108
<b>Italian names</b> in title-pages or advertisements likely to mislead, with examples	53
How to acquire some knowledge of <b>languages</b> almost without thought	50, 54
Some <b>Latin</b> names of towns in catalogues, and their abbreviations	161
On the catalogue of a <b>learned society</b> , with parallel examples	57, 59
Foreign terms relating to <b>maps</b> , and their abbreviations	161
M. on a title-page, which may, or may not be, short for <b>Monsieur</b>	64
<b>Mr.</b> , what English word are these two letters short for?	63
Getting titles into <b>one line</b> for a handy catalogue of reference	39
<b>Order of words</b> in titles, the desirability of a plan	78
Young man <b>out of a situation</b> ; what he might do to pass the time	54
Foreign terms relating to <b>portraits and prints</b> , a few explained	161
Titles and <b>prefixes</b> of authors, how to manage	26
The usefulness of <b>prices</b> in a catalogue of mere reference	80
<b>Private library</b> catalogued by its owner, or by an expert	81
A few remarks on <b>publishers' catalogues</b> , with examples	104
The meaning of the term " <b>reader</b> "	112
<b>Reference titles and index</b> one alphabet, ordinary titles shown opposite	115
Examples showing the need of <b>registration</b> of past and future books	143
<b>Scientific books</b> , how they are best described	145
Cataloguing <b>second-hand</b> books, with parallel examples	145
A simple and inexpensive remedy for ills of a <b>sedentary life</b>	95
<b>Subjects</b> indicated in an alphabet of authors without adding a word	157
Titles of books and index of their <b>subjects</b> in one alphabet	115
A rough vocabulary of <b>terms and phrases</b> , from foreign catalogues	161
<b>Translated books</b> , and their originals, in a catalogue for reference	158
The meaning of the expression <b>uncut</b> , in relation to modern books	160
<b>Uniformity</b> of style desirable in the titles of a reference catalogue	160



## FUNCTIONS OF A CATALOGUE AND OF ITS INDEX.

The library affords work to employ all my time, as well as that of twenty assistants. Seventeen of these are occupied chiefly with cataloguing.—A LIBRARIAN'S WORK, BY J. FISKE.

A CATALOGUE of books is composed of what are called titles, whose office is to represent the nature of books to those who are away from them; whereas title-pages are inseparable from the books.

Catalogues, little interesting and attractive as they must be to the great majority of mankind, are vitally important to two classes of persons; to those who consult, and to those who produce them. Consulters of catalogues naturally desire to see what they are looking for as speedily as may be. Saving room in titles means saving money to the paymaster; while conciseness, without loss of clearness, means saving time and trouble to the consulter, be he student, librarian, or bookseller.

From every point of view, there can be little doubt that, *cæteris paribus*, the best catalogue is that which takes the least room.

Before entering into detail, it may be well to try and make plain the value and use of a catalogue of books and of its index by means of a figure of speech. A book is, as it were, a region or a city that a man wishes to make himself acquainted with, or to visit. In order to reach a district or a city, you must have a road, ordinarily speaking. The road or way to a book in a library or large collection is the catalogue. It will sometimes happen that a traveller cannot hit upon the road to the place he is bound for. Then he is glad of a sign-post or a finger-post, in French called an *indicateur*, whose analogue is an index entry—to put him on the right road. We have the index finger, among ourselves; among animals there is the pointer, which indicates birds; and, among the stars, we have the pointers, which, stand at what angle they will, unfailingly guide the eye to the polar star.

The parallel between titles in a catalogue and roads to a place is not complete without mention of cross references, which serve the reader in getting from one part of a catalogue to another as cross roads lead from one highway to another. And, just as no sensible man will travel on a cross road when the main road will serve, so are cross references to be avoided when you can do without them.

Our parable of a road and its finger-post as illustrating the functions of a catalogue is not quite exhausted. The learner has to bear in mind that, as the arm of a sign-post is not the road, but only points towards it, the entries in an index need not, and probably should not, have the fulness of a title entry, but contain the smallest number of words that will suffice to show where the inquirer will get his information. Each entry in the index to a catalogue should be kept within one line. Not merely is the appearance of an index much improved by this kind of regularity, but the knowledge that there is only so much space gets the

operator into the way of suiting himself to it. The length of line will be determined by the size of the intended page, to which the size of type will be adapted.

Before indexes to catalogues were in common use, all sorts of twistings of the road to a book were resorted to by the knowing ones in order to draw attention, that the seeker might not "lose his way." This is all very well so long as you have no sign-post, finger-post, or index. But when you have an arrangement for directing the inquirer and putting him on to the right track, these contortions of a title become ridiculous. Among the examples of **Reference titles** will be found many books' names which have been worried out of their proper shape without any occasion for it, because there is an index entry to guide the inquirer. There, among the examples of the right column, the index entry shows the needlessness of forcing the titles out of their natural run.

Thus far the more important kind of catalogue, that which is for reference, and which may be in use for any number of years; demanding, therefore, great care in its preparation. But catalogues of books for sale are more numerous and brought out at (or after) more frequent intervals. Far more young hands, probably, are employed in the United Kingdom, in America, and on the Continent on this latter branch of the craft, than on reference catalogues; and it is likely that cautions or hints will be more needed for commercial cataloguing than for the permanent kind. A familiar illustration will show the conception I have of a selling catalogue. If you were to ask an ordinary tradesman, he would tell you that anybody can sell a thing which is asked for, but that it requires a salesman to dispose of articles which are not in the mind of a customer when he enters a shop. The cataloguer of books for sale is, or should be, this salesman. He has, entrusted to him, a given quantity of goods. Some of these will inevitably be asked for; will sell themselves, in fact. These require the briefest hint; if, indeed, they should be catalogued at all. The second kind is that which, by moderate description or naming, is pretty sure to be sold. Lastly comes the kind which, without the art of display or setting forth, will stay on the shelves. At this point the value of a cataloguer is shown in two ways. Firstly, in determining the degree of attention or space that a book deserves or requires in order to sell it; and secondly, in the setting forth or making attractive articles which need that kind of pains. The amount of trouble you give to one entry in a catalogue is materially affected by the number of copies there may be of the book in stock. For, if in order to sell one copy, you use your persuasive powers so that twenty-five orders come for it, there is waste of force.

A stall in an exhibition appears to me best to represent the idea I have of a commercial catalogue, because it is of no use having good articles, even if they are duly priced, unless people can be got to look at your show. How this may be done, and *has* been done, the reader will find shown under the heading **Notes in a catalogue.**

One of the bugbears of a cataloguer is a long title-page. From the bookseller's point of view a title can hardly be too short, proof of which is that the colloquial or oral bookseller's title almost always differs from the printed title. If authors were to reflect, or to be aware, that their books, if they sell \* at all, will be rapidly "called over" with hundreds

\* The difference between active and that which is not active was capitally set forth in the course of the Austro-Italian war of 1866. The Italians built an ironclad ram which they called the *Affondatore*, the sinker—of her enemies. The "Art of sinking" was presently

of others in the course of hurried business, they might perhaps be induced to shape their title-pages accordingly. The following are almost perfect names, because, whether in the shop, in the warehouse, or in the library, you can scarcely do other than speak all the words of them :—

Black (W.) Kilmeny.

Blackmore (R. D.) Mary Anerley.

Murray (E. C. Grenville) Round about France.

The last one, however, speaking practically, is defective in this respect, that it gives the idea of a travelling over France, or of a sailing round the coast, whereas it is the body politic which is explored. Of titles which err by reason of their length and consequent unhandiness—if we may so say of that which has to be spoken now and then—abundant specimens are offered under the heading **Reference titles.**

### GENERAL HINTS.

Bramble, as soon as he had passed any shoal or danger, pointed it out to me. He said,—

"I tell it to you, because you can't be told too often. You won't recollect much that I tell you, I dare say; I don't expect it; but you may recollect a little, and every little helps."—MARRYAT'S POOR JACK.

**Abbreviations.** The following note may have its use for the young hand. In old-fashioned books an <sup>~</sup> over a consonant signifies that it is repeated; *numus*, for example, being, in effect, the same as *nummus*. The same mark over a vowel stands for the letter "m"; *donū*, therefore, is the same as *donum*.

A small e over an *a*, an *o*, or a *u* has the same force as what we now write ä, ö, or ü; each is a stage in the process of contraction. The German word for men was first written *Maenner*, then *Männer*, and is now most commonly seen as *Männer*.

In some old inscriptions the *Octo*, *Novem*, and *Decem* of October, November, and December are represented by the Roman numeral. Thus, instead of *die Octobris*, *die Novembris*, *die Decembris*, we find *die VIIIbris*, *die IXbris*, *die Xbris*.

**Alphabetical arrangement.** Having never seen in print any directions for putting titles into alphabetical order, I venture to describe the system I have been accustomed to use. First sort the entire heap into six heaps, which will lie before you thus :—

A—D  
N—R

E—H  
S

I—M  
T—Z

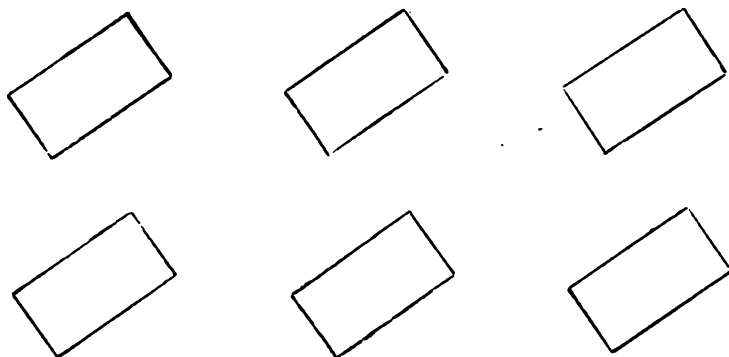
Then take the heap A—D and sort it into its component letters, after which each letter can be brought into shape by use of the plan first applied to the whole alphabet. It is best to go on with the second process until you have the whole alphabet in separate letters, because, if you brought A, for example, into its component parts, and put them into alphabetical order, you might, not impossibly, find some A's among the later letters, one of the inevitable accidents of sorting quickly. With this hint or two, the young cataloguer will easily find his way; and various

illustrated by the going down of this doughty champion before the assault of a wooden Austrian man-of-war under the command of Admiral Tegethoff. The "sinker" speedily found herself at the bottom of the Adriatic, an illustration of the English sailor's word "founder." The Italian commander might have said to his opponent, in the words of Horace,—

tu levior cortice et improbo  
iracundior Hadria. . . —CARMINA, lib. II.

devices for doing this or that more handily are sure to suggest themselves in the course of practice. The great thing is to be started.

In my own practice I have got into a way of letting the slips fall on the table at an angle of forty-five degrees. Then, if the accumulation of titles should cause the heaps to slide, they will run into one another distinct, so that they can be separated instantly without sorting afresh.



Here is a hint which may save time. Suppose you have, in course of sorting, got before you a heap of titles composed of *Bab*, *Bac*, *Bud*—there will probably not be *Baa*—not yet separated. The natural impulse will be first to get them into three heaps, a step towards the perfect alphabet. I suggest taking the whole heap and sorting it as if it merely consisted of *Bac*. In doing this *Bab* flies out to the left hand, and *Bad* to the right, each into a heap; while *Bac* is not merely separated from them, but is found one step nearer disintegration. The operator will soon determine for himself whether this is any gain.

In sorting and arranging an alphabet for the printer, you will often come upon two titles, each occupying a line, as—

Punch, vol. 76, 4to, 8s. 6d.

Punch, vol. 77, 4to, 8s. 6d.

In these cases it is usual to blend the matter of the two slips on one of them, and cancel the other, which gives you—

Punch, vols. 76 and 77, 4to, 8s. 6d. each.

I suggest, as an improvement, in this, and similar cases, to take the later slip, and *insert* merely in its proper place such information as the earlier slip contains *beyond what* is in the later, putting a semicolon after the insertion; thus:—

Punch, vol. 76, 8s. 6d.; 77, 4to, 8s. 6d.

This is neater, quicker, and more certain; neater because there are less words, quicker for the same reason, and more certain because there is always the chance of the vols. to which you are putting "each" differing in price, which happens so seldom that one is too often apt to take the sameness for granted. However, the mere getting rid of the awkward "each" after the price justifies the way I suggest—I venture to think.

When you come to print your alphabet, supposing each title is comprised within one line, you do not repeat the same proper name, but let a — (long as the word omitted, or shorter, according to the plan of the catalogue) stand for the second, third, and other authors of the same name; as—

Rogers (H.) Private libraries.

— (M.) Waverley dictionary.

When, however, the name, while identically the same, represents something different, as in the following case, where one word stands for a surname, a christian name, and the name of a flower, the name must be repeated for every change of meaning :—

Rose (R. E.) Gems for the king's crown.  
 Rose and Josephine.  
 — Dunbar's mistake.  
 — Robin, and little May.  
 Rose of the world.

Here is a variation on the same theme. Suppose, which is at least possible, that a man named Albert Rose writes a novel called "Without a thorn," and that in the same list there appears a book called "a Rose in bloom." This is what the catalogue says, according to the usual style of doing such things :—

Rose (A.) In bloom.  
 — Without a thorn.

Which conveys the idea that one A. Rose, man or woman, has written two books, the one entitled "In bloom," the other "Without a thorn;" which, as Euclid might say, is absurd, and, one would think, a strong case against the meaningless capital letters of English catalogues. The titles should be given thus :—

Rose (A.) Without a thorn.  
 Rose in bloom (a), &c.

It is a frequent error among compositors to place the article, which is, for the sake of the alphabet, necessarily withdrawn from the beginning of a title, immediately after the first word, which might, some day, cause a medical work and a possible children's book to be noted thus :—

Box (A.) On the ear,  
 — On the ear;

instead of as follows :—

Box (A.) On the ear.  
 Box on the ear (a).

It occasionally happens that several words, besides the author's name, are repeated in a succeeding title, even to the extent of the whole name of a book. In these cases of repetition the line which denotes that the words are the same as before is in some catalogues made as long as the space taken by the words the line stands for. These long lines seem to me very unsightly, but you must now and then use them. A better way is to substitute a short — for each word omitted. Great economy of space results from habitually doing this. Here is an instance, drawn from Messrs. Sampson Low, Marston, and Co.'s *Educational catalogue* :—

**Æschines.** See also **Demosthenes** :—

In Ctesiphontem (*Oxford Pocket Classics*), with short notes, 2s. .... J. Parker  
 — et Demosthenes de Corona (*Oxford Pocket Classics*), text, 2s. .... J. Parker  
 — — — — — with Latin translation by Stock, 3s. .... Kelly  
 On the Crown (and Demosthenes), literal translation, by R. Mongan, 2s. .... Kelly

The ingenious arrangement of the "dashes" is derived from Mr. Sampson Low's index volumes.

Where a preceding title occupies more than one line, I would use no marks to denote omission, but give the name of the book afresh, as :—

Goethe, Hermann und Dorothea. Text, with explanatory Notes and Vocabulary. By M. Förster. 2nd Edition. 12mo, cloth. 2s. 6d.  
 Goethe, Hermann und Dorothea. German Text, with grammatical Notes.

In the alphabet of a catalogue, as it comes from the printer, names

sometimes present themselves as given on the left, below. On the right the names are given in a way that is better; always supposing you have not the initial of one of the Browns. His name should be followed by a comma, which is preferable to distorting the name into "Brown's."

Brown (T.) Logic.  
———'s Sermons.

Brown, Sermons.  
——— (T.) Logic.

The dash on the left, succeeded by an upraised comma, looks awkward. Never give an author's name thus, it is inelegant:—

Macaulay's (Lord) History of England.

This should be printed in one of these two ways:—

Macaulay's History of England.

Macaulay (Lord) History of England;

or, better still—

Macaulay (T. B.; Lord) History of England;

because, in the latter case, the initials tally with entries in catalogues printed before the great historian became Lord Macaulay. As to the possessive 's, it is found in practice, that where such names as "Burn" and "Burns" (and others which differ to the extent of a letter) are written or printed "Burn's" and "Burns'," confusion arises; besides that in alphabetical arrangement it looks ill and is undesirable to have an author's name in the least distorted. At page 23, eight authors' names may be seen together in alphabetical order, two of which are mis-spelled, owing to the use of these wretched possessives when they are not wanted. The names should be "Fellows" and "Bernays."

The word "the," at the beginning of a title, may, and therefore should, almost always be omitted when it follows the author's name in an alphabetical list, as:—

Collins (W. Wilkie) Woman in white.

We all know that the title of the book is "The woman in white, by W. Wilkie Collins," but the suggestions here given are for making a catalogue which shall be most useful to practical men. A series of "the," preceding each of a dozen works by the same author, would materially hinder the searcher's "plumping" upon what he wanted instantaneously.

Take the same kind of care not to omit "the" in the middle of a title, if you would not be awkward, as—

Laurie (J. S.) Introd. grammar, for use of junior classes.

Or, having broken through the rule of absolute faithfulness of transcription (if there be one) by leaving out the "the" in "for the use of," you may advantageously go a step farther, and omit "use of." A grammar for junior classes from the pen of a reasonable man will be introductory, one must suppose. Wherefore we get, instead of the above title,—

Laurie (J. S.) English grammar for junior classes.

"Sooner said than done" does not apply here. The saying it has painfully occupied nine lines, but when once the artificer's head is pointed the right way, this matter of the "the"s is arranged *currente calamo*, and without conscious thought.

The prefix *de* should be placed after the christian name or initial. Putting the "de" first gets an alphabet into hopeless disorder. Voltaire, for example, would have to be put under D; where nobody would look for him. The German prefix *von* belongs to the same category, and should never have a capital "v." For more on this head see **De**.

While "de" is not allowed to come first in the alphabet with French names, there is many a French name, such as De Burgh, Defoe, Delolme, De Morgan, &c.,\* which has become naturalised with us. Such as these must be ranged in the alphabet under "de." Thus far is tolerably clear, but before a name, originally French, beginning with "De" becomes a part of the English language, it goes through a period of transition in which you don't know whether it is French or English, and are consequently puzzled how to treat it. Such a name is De Hochstrasser, which I met with the other day. The odds are that, ultimately, if this name became English, the "de" would be dropped. I therefore put the name under H; and would say to the novice that in any doubtful case, he cannot be very wrong in putting a "de" after the initial and ranging his author under the more characteristic part of his name. "De Porquet," by the way, is a very good instance of a "transitional" name. You do not know where to place it. I think the old catalogues used to say, "See Fenwick de Porquet."

One of our popular errors in chronicling names may here be mentioned. Many authors have what are called compound names, which are really two surnames joined by a hyphen. The British mode of treatment in a catalogue is to dislocate the first of the two surnames and make a christian name of it. Thus, Mr. S. Baring-Gould and Mr. Knatchbull-Hugessen are (1877) generally given in an alphabetical list of books as on the left, underneath; whereas B and K are the letters they should appear under, as on the right:—

Gould (S. B.).  
Hugessen (E. H. K.).

Baring-Gould (S.).  
Knatchbull-Hugessen (E. H.; M.P.).

The force of this is best seen if we take the name "Halliwell-Phillipps." What name is better known in the literature of Shakspeare than that of Mr. J. O. Halliwell? But suppose he is, as an author, relegated to P, as—

Phillipps (J. O. H.),

how will those who are accustomed to the old name, find him? Some persons are sure to have forgotten the modification of name, and some may not have heard of it.

In making a catalogue which comprehends the books of a certain period, three titles such as the following may come together in the process of alphabetising, each on a separate slip—

Brown (J.) Guide to London, 12mo, 1s.  
— — — the environs of London, 12mo, 1s.  
— — — London and its environs, 12mo, 2s. 6d.

You may get these into one line, and very rapidly, thus. Take the last slip, strike out "and its," inserting "1s.;" before "12mo" insert "1s.; 1 vol.;" Observe the effect:—

Brown (J.) Guide to London, 1s.; Environs, 1s.; 1 vol. 12mo, 2s. 6d.

The slips which preceded can now be thrown away. *Similia similibus (curis) curantur.*

In a collective alphabet you may sometimes get two slips, the one

\* I am constantly tempted to make a mistake in one Greek name, because in the second-hand book lists it always comes after mine. Look into any book list of a miscellaneous character, and you will see the succession following:—

DE MOIVRE.  
DE MORGAN.  
DE MOSTHENES.  
PROFESSOR DE MORGAN'S LIFE.

recording vol. i. of a work, the other naming vol. ii. of it. They are commonly blended thus:—

— vols. 1 and 2, cr. 8vo, 1s. 6d. each.

I suggest taking the later slip and inserting immediately before “2” “1, 1s. 6d.,” and using Roman numerals. Then you get—

— vol. i. 1s. 6d.; ii. cr. 8vo, 1s. 6d.

When there are two editions of one book to be got into one line, a common way of noting them is,—

Stowe (Mrs.) Poganuc people, 1st and 2nd edit. 10s. 6d. each.

I prefer the following:—

Stowe (Harriet E.; *Mrs. Beecher*) Poganuc people, 10s. 6d.; 2nd edit. 10s. 6d.

For, when you come to later editions, the method holds good:—

— Poganuc people, 3rd ed. 10s. 6d.; 4th ed. 6s.

The first cited method breaks down at the third and fourth editions, because of the change of price. Although bibliography, strictly so called, is not the theme of these pages, bibliographers will probably agree with what is here suggested, if only because the (word or) expression “first edition” is never\* seen on title-pages. I claim, farther, that getting rid of the disagreeable “each” after the price in a title is distinct gain.

**Anonymous books.** I imagine that the most elementary rule in cataloguing is that authors’ christian names and prefixes shall come after the surname when you prepare a title. Indeed, an old hand would scarcely think of naming it to a young one, because the practice stares you in the face at every turn; you cannot help seeing it to be done. Let us imagine that one Signor Monaldini, whose christian name we do not know, has written a book whose title-page says “by Signor Monaldini;” we write—

Monaldini (Signor), &c.

But suppose there exists a book whose title is “Signor Monaldini’s niece” without any naming of an author, we do just the opposite. Then “Signor” comes first. And in an index the names of books which have authors run the same way:—

Lord Lynn’s wife.  
Lady Audley’s secret.  
Miss Gwynne of Woodford.  
Mr. and Mrs. Falconbridge.  
Signor Monaldini’s niece.

An anonymous work will often give considerable trouble in determining the best word to commence your line with, in an alphabet that rules according to authors. which is supplemented by an index. Here is an example:—

An essay on spiritual evolution considered in its bearing upon modern spiritualism, &c., &c.

When your alphabet is supplemented by an index, the only way out of the difficulty is to accept the rough and ready rule, “Range under the first substantive,” which gives:—

Essay on spiritual evolution (an), &c.;

---

\* I have seen “first edition” on the title-page of one book; *exceptio probat, &c.*

while in the index you say,—

Evolution, spiritual, *essay*.  
Spiritualism, modern; spiritual evolution, *essay*.

The word in italic, according to the very convenient plan of Mr. Sampson Low's indexes, denotes the word by which the book is found in the general alphabet. When you are without an index the title runs,—

Spiritual evolution, an essay, &c. ;

supplemented by a cross entry—

Evolution. See Spiritual evolution.

In a catalogue which is not provided with an index, the rule of placing an anonymous work in the alphabet according to the first substantive in the title may be found unsatisfactory in other ways. Take the following :—

A treatise on the art of boring,

supposing there is such a book ; the thing there is no doubt about. This work must be catalogued—

Boring, treatise on the art, &c.

A stronger case is furnished by the next, which begins, "The life of Mansie Wauch," &c., and, according to the rule, stands—

Life of Mansie Wauch (the), tailor of Dalkeith.

These are two among many instances where the judgment of the cataloguer is brought into play. The title just quoted, in good hands, becomes—

Mansie Wauch, tailor of Dalkeith, life of.

Else how is any one to find the book when it is wanted ? Matters are farther complicated here by the fact that the work derives a great part of its interest from being by David Macbeth Moir, one of Scotland's sweetest lyric poets, the  $\Delta$  of *Blackwood*. If I were cataloguing the work—say for a circulating library, or for a list of books to be sold, my entries of "Mansie Wauch" would be double, thus :—

Mansie Wauch, tailor of Dalkeith (by D. M. Moir ; " $\Delta$ ").	Moir (D. M. ; " $\Delta$ ") Mansie Wauch, tailor of Dalkeith.
---	--

We must recollect that the book will be asked for in one of two ways—  
"Have you Mansie Wauch ?" or "Have you Moir's Mansie Wauch ?"

In Mr. Haggerston's admirable catalogue of the Newcastle Public Libraries, which has come out since the foregoing was written, I find what I am suggesting actually done ; with the useful addition "a tale," that people may not suppose the "life of Mansie Wauch" to be a real piece of autobiography.

**Archæologia** is an article which requires a little attention, for the single volumes that often occur have to be so given in a catalogue that they will "sell." This is done by naming the most attractive articles in the course of your title. The trouble—in proportion to the price—is farther increased to the "second-hand" bookseller by the frequent occurrence of parts or halves of volumes, which can only be moved off by a certain minuteness of cataloguing. Out of the thirty or forty papers or articles which one volume of *Archæologia* sometimes contains, the difficulty, to many people, will be to select "taking" ones, and to make the choice without consuming too much time ; also not to waste money in printing by occupying too much space.

In the course of several years' cataloguing of second-hand books in leisure hours, or overtime, a great proportion of the volumes of which *Archæologia* consists, have come in my way, and I have been fortunate enough to hit upon a mode of presenting each in a title that has given satisfaction to those who employed me. Indeed, I have been told that one of the *cognoscenti* said he "wondered how the deuce I did it." It may, therefore, be useful to the young cataloguer to say that I have for the most part selected interesting *material* or substantial objects for mention, rather than musty deeds, letters, copies of treaties, lists of goods and furniture, &c. The numerous examples appended will show the kind of article selected for presentation. Of course, each paper, as will be observed, must be named with the utmost conciseness. Indeed, I have got into the way, latterly, to that end, of omitting the writers' names. The time taken has been one minute per line, including selection of papers.

33 ARCHÆOLOGIA, I., containing Ward on beacons; Antiquities at Bourdeaux; Intaglio of Antinous; Pillars of Rome; Roman antiquities of Brecknock; 61 papers, *plates* and *other illustrations*, &c. 1770.

ARCHÆOLOGIA, II., containing Roman remains in Monmouthshire; Inscription at Spello; Ancient cornelian; Remarkable monument at Penrith; Roman monuments in Cumberland; Round tower at Brechin; Ancient font; Old wall at Verulam, &c.; 42 papers, 27 *plates*. 1773.

ARCHÆOLOGIA, III., containing Ancient horse-shoeing; Roman altars at Graham's Dyke; Cock-fighting, by the Rev. Mr. Pegge; Inscription to Serapis at York; Parthian epochas on a coin; Coin of Nerva; Ancient inscribed marbles; Undescribed Roman station; Large barrow; Barrow in Derbyshire, &c.; 44 papers, 19 *plates*. 1775.

27 ARCHÆOLOGIA, IV., containing Daines Barrington on the term Levant; Gold enamelled ring; Human bones filled with lead; Singular discovery of bones; The word Romance; Sir W. Hamilton on Pompeii; Seal ring; Gold coin; Egyptian wisdom; King's bed; Apamean medal, *ter*; Coins from St. Mary Hill, London, &c.; 26 papers, 25 *plates*. 1786.

ARCHÆOLOGIA, V., containing Roman, &c., antiquities in Monmouthshire; Rudston pyramidal stone; Piece of ordnance from the Goodwins; Gold coins from Northumberland; Roman camps in Gloucestershire; Ancient fortifications, &c., at Christchurch and in Scotland; Roman earthenware from the Thames; Vases from the Mosquito shore; Roman bath at Dover; Ancient building at Warnford, &c., &c.; 44 papers, 30 *plates*. 1779.

ARCHÆOLOGIA, VI., containing Roman antiquities at Exeter; Saxon inscription; Singular stone; Plague in England; Vitrified walls; Earthen masks from the Mosquito shore; Druidical remains; Roman earthenware, *ter*; Monument in Brittany; Indian picture writing; Round churches, &c.; 30 papers, 56 *plates*. 1782.

ARCHÆOLOGIA, VII., containing Antient pillar inscription; Druidical remains, *bis*;

Undescribed Roman roads; Skeleton from a bog; Farther discoveries; Lows or barrows; Dundalk ship temple; Roman pig of lead; Crystal vase; Chariots of the ancient Britains (*sic*), by the Rev. Mr. Pegge; Ancient musical instruments; Tartar burial places; Pits in Berks; Pagoda near Bombay; Amphitheatre of Veepasian, &c.; 45 papers, 30 *plates*. 1785.

ARCHÆOLOGIA, VIII., containing Genii or lares; Urns and Druidical temple; Roman tile at Reculver; Discovery of Ikeneld Street; Discoveries in a sewer in Birch Lane, *bis*; Invention of cards; North American inscription, *bis*; Barberini vase, *bis*; Roman altar and tablet; Two Roman villas, pottery, &c.; Druid. temple, monument, &c.; 37 papers, 31 *plates*. 1787.

ARCHÆOLOGIA, IX., containing Roman pig of lead; Satyrical medals; Brass celts, weapons, &c.; Roman road in Surrey; Roman building; Tumulus in Derbyshire; Roman roads and camps, Mansfield, Notts; Discoveries in Brotherton Church; Round towers in Ireland; Persons called *Waldenses* in Kent; Roman antiquities; Roman baths, &c.; 31 papers, 24 *plates*. 1789.

ARCHÆOLOGIA, X., containing *Cataractonium*; Druidic remains in Cumberland; Pits in Derbyshire; Machine called the Lewis; Unnoticed Roman antiquities in Cumberland; Late continuance of torture in England; Vitrified fortifications; Mosaic pavement; Saxon arch; Roman horologium; Antient font; Old font; Antiquities at Bath; Sepulchral antiquities, &c.; 40 papers, 40 *plates*. 1792.

ARCHÆOLOGIA, XI., containing Greek inscription at (*sic*) London; Burning of St. Paul's steeple; Italian musical instrument; Brass vessel from Dumfries; Fonts in Scotland; European names of chessmen, &c.; 26 papers, 21 *plates* of Roman antiquities, &c. 1794.

38 ARCHÆOLOGIA, XII., containing Stone figures at Chalk; Carving at Long Melford; Roman sepulchre and remains in Lincolnshire; Reliefs on a font at Thorpe Salvin; Ornaments of female dress; Barrow in Derbyshire, &c., &c.; 28 papers, 52 *plates*, 4to. 1796.

138 ARCHÆOLOGIA, XIII., containing a Roman camp in Westphalia; Gold medal of Charles II.; Unpublished gold coin of Charles I.; Inscriptions at the Tower; Fall of stones at Stonehenge; Inscription on a barn in Kent; Flint weapons in Suffolk; Antiquities from St. Domingo; Greek sepulchral monument, &c.; 30 papers, 27 plates. 1800.

142 ARCHÆOLOGIA, XIV., containing Burial urn in Norfolk; Gimmel ring; Ancient symbol of Macedon; Chimney-piece carving; Roman antiquities in Essex; Arundelian marble II.; Stone cross or pillar in Norfolk; Roman way, and antiquities; Moulds for Roman coins; Bridekirk font and Runic column; Unpublished Phœnician coin; Romsey Abbey sculptures and inscriptions, *bis*; Tombs at Tewkesbury; Inscription from Babylon; Walls of Constantinople, &c.; 34 papers, 57 plates, 4to. 1803.

20 ARCHÆOLOGIA, XV., containing Names, &c., of James I. ships; Greek inscriptions on Pompey's Pillar; Ancient rolls of *Papyrus*; *Tumuli* in Wiltshire; Ruins of Carthage; Kinds of trial by ordeal; Tomb of Theobald at Canterbury; Engraved brass plate at Netley; Ancient sculptures, &c., at Rumsey; Gothic architecture in Italy and Sicily, &c.; 39 papers, 48 plates, 4to. 1806.

143 ARCHÆOLOGIA, XVI., containing Unpublished Greek coins; Greek coins of Lybia; Coin of Atusa; Roman antiquities in Caermarthenshire; Persian gem; Cornwall antiquities; Egyptian *Papyrus*, and unrolling it; *Aqueduc romain à Antibes*; Rosetta stone in three languages; Rare Samaritan coin; Roman vault at York; Golden rod, &c.; 45 papers, 72 plates. 1812.

17 ARCHÆOLOGIA, XVII., containing Ancient mitre and crosier; Ancient *Pontificalia*; Bacchanalian cup; Roman remains in Wales; Bronze figure in Kent; Coin of *Germanicoplis*; Lids of stone coffins; Instruments called Celts; Roman altar in Cumberland; Druidical remains in Guernsey; Evesham Abbey reading-desk, &c.; 37 papers, 25 plates. 1814.

15 ARCHÆOLOGIA, XVIII., containing Henry II. pennies; Monumental inscription in Cornwall; Roman buildings, &c., in Gloucester; Sepulchral monuments in Italy and France; Saxon antiquities at Lancaster; Roman villa in Sussex; Gog and Magog; Sarcophagus at Reading; Gold ring at Coventry; Celtic remains on the Cambridge road; Bayeux tapestry; Engraved gems from Babylon, &c.; 46 papers, 31 plates, 4to. 1817.

34 ARCHÆOLOGIA, XVIII. 1, containing Henry II. pennies; English seals (not animated); Egyptian antiquities; English surnames; Roman antiquities, Gloucestershire; Sepulchral monuments in England and France; Saxon antiquities, Lancaster; Roman villa, Sussex; Composition of the colour on a Roman wall, &c., &c.; 23 papers, 19 plates. 1815.

28 ARCHÆOLOGIA, XIX., Wilbraham, Glossary of Cheshire words; Colt Hoare,

Stone barrow at Willow; Clarke, Antiquities at Fulborn; Millingen, Antique bas-relief; Narrien, Roman encampment at East Hempstead; Anglo-Saxon pennies at Dorking; Meyrick on Body-armour, &c.; 41 papers, 43 plates, 2 parts. 1821.

28 ARCHÆOLOGIA, XX., containing Markland, Early carriages and travelling in England; Meyrick, Ancient mode of putting on armour; Amyot, Population of English cities temp. Edward III.; Taylor (A.) Gothic ornaments of the Duomo, Battisters, and Campo Santa of Pisa; Ancient vessel from the Rother's bed, &c., &c.; 14 papers, 29 plates, 4to. 1824.

30 ARCHÆOLOGIA, XX. 1, containing Deposition and death of Richard II., by Weld and Amyot; and Amyot on Early English carriages; 3 papers, 18 plates, thick 4to. 1823.

34 ARCHÆOLOGIA, XX. 2, containing Tomb of Sir J. Chandos; Meyrick on Putting on old armour; Lord E. Bruce's heart; Population of cities under Edward III.; Use of the pix; Gothic ornaments of the Duomo, Battisterio, and Campo Santo of Pisa; Ancient vessel (not floating) from the Rother, &c., &c.; 11 papers, 11 plates, thin 4to. 1824.

141 ARCHÆOLOGIA, XXI., containing Coins from S. Indian tumuli; Coins from the same tumuli; Fragments of British chariots; Runic inscription on a jasper ring, *bis*; Prussian ancient buildings; Roman antiquities of the *Vallum Antonini*; Stevenage church effigy; Pointed arch in architecture, &c., &c.; 35 papers, 27 plates. 1827.

35 ARCHÆOLOGIA, XXI., containing Coins from Indian tumuli, 2 papers; Runic gold ring; British chariots; Sarcastic verses, 1399; Runic ring of Jasper; another; Ancient buildings in Prussia; Roman antiquities from Antonine's Vallum; Monumental effigy, &c.; 35 papers, 27 plates. 1827.

34 ARCHÆOLOGIA, XXI. 2, containing Webb, Survey of Egypt and Syria; Stothard, Effigy in stone at Stonehenge; Meyrick, the Abbey of Ystrad Marchell, &c., &c.; 4to. 1827.

33 ARCHÆOLOGIA, XXII., containing Turnor's Roman bath at Stoke, Lincolnshire; R. C. Hoare, Mosaic pavements in Hants; S. R. Meyrick, Hand firearms, and also engravings on a German suit of armour; H. Ellis, Bronze bracelet at Altyre; J. Norris, British coins at High Wycombe; Kempe, Discoveries at Holwood Hill; Old English poem on the siege of Rouen, &c., &c.; 26 papers, 39 plates. 1829.

35 ARCHÆOLOGIA, XXII. 1, containing Roman bath, Lincolnshire; Mosaic pavements, Hants; Scottish monumental stones; German armour; King's jewel house; Druidical monument at Carnac, Brittany; Scottish stone circles, &c.; 15 papers, 24 plates, 4to. 1828.

16 ARCHÆOLOGIA, XXIII., containing Monument in the *Campo Santo*; Round towers of Norfolk; Ecclesiastical round towers; Subterranean chambers; Remains

at Pæstum; British shields; Ancient bath at Lipari; CANINO vases and antiquities; Fresco painting; Pair of candlesticks and pix; Mausoleum at Ravenna; Roman remains in Norfolk, &c.; 25 papers, 36 plates, 4to.

1831.

34 ARCHÆOLOGIA, XXIII., containing Smirke, Sepulchral monument at Pisa; Woodward, Round church towers of Norfolk; T. E. Croker, Subterranean chambers in Ireland; Hoskins, Remains at Pæstum; Meyrick, British shields; W. H. Smyth, Ancient bath at Lipari; Mahon, Viola of the ancients, &c., &c.; 25 papers, 36 plates.

1831.

50 ARCHÆOLOGIA, XXIII. 1, containing Sepulchral monuments in the *Campo Santo* at Pisa; Round church towers of Norfolk, *bis*; Subterranean chambers near Cork; Remains at Pæstum; British shield; Ancient bath at Lipari; Viola of the ancients; On the "Oriel;" Construction of old London Bridge, disc. 1826-7, &c.; 13 papers, 19 plates.

1830.

37 ARCHÆOLOGIA, XXIII. 1, containing Sepulchral monuments at Pisa; Round towers of Norfolk; Ecclesiastical round towers; Subterranean chambers; Sculptural remains at Pæstum; British shields; Ancient bath; The architectural member called an Oriel, &c., &c.; 13 papers, 19 plates, 4to.

36 ARCHÆOLOGIA, XXIII. 2, containing Canino's vases; Fresco in Sussex; Mausoleum at Ravenna; Bell tower at Edmunsbury; Roman remains in Norfolk; Matrix of a Hampshire seal, &c., &c.; 12 papers, 17 plates, 4to.

1830.

51 ARCHÆOLOGIA, XXIII. 2, containing Catalogue of Etruscan vases and antiquities found by the Prince of Canino (*Lucien Bonaparte*); Fresco painting at Preston; Theodorio's mausoleum at Ravenna; Bell tower of Edmunsbury; Roman remains in Norfolk, &c., &c.; 12 papers, appendix, &c.; 17 plates, 4to.

1831.

49 ARCHÆOLOGIA, XXIV., containing Benedictionals; Coins from the Dove; Hats, &c. ("for the head"—HAMLET), Henry VIII. to 1800; Roman antiquities from Crooked Lane; Chess in Europe; Ancient drawings at the British Museum, &c., &c.; 12, &c., papers, and 105 plates, 4to.

1832.

35 ARCHÆOLOGIA, XXIV., containing Illuminated MS. at Rouen; Coins from the Dove; Head coverings from Henry VIII.'s time; Roman antiquities from Crooked Lane; Introduction of chess into Europe, &c.; 12 papers, 105 plates, 4to.

1832.

35 ARCHÆOLOGIA, XXIV., containing Gage, St. Ethelwold's benedictional illuminated MS.; Gage, MS. at Rouen; Hawkins, Coins from the Dove; Repton, Hats, bonnets, and head coverings; Kempe, Roman antiquities from Eastcheap; Madden, Introduction of chess into Europe, &c., &c.; 12 papers, 105 plates, 4to.

1832.

140 ARCHÆOLOGIA, XXV., containing Hour stones; Effigy of John de Sheppy; Celtic monuments in Brittany; Brass vessel

containing Stycas; Ancient carved figure of St. George at Dijon; Antiquities at Blandford St. Mary, Dorset; Remains of Theodorio's palace at Ravenna, &c., &c.; 26 papers, 71 plates, 4to.

1834.

48 ARCHÆOLOGIA, XXV., containing Pillars of memorial; Hour stones; Printers and stationers of Elizabeth's time; Sepulchral effigy of John de Sheppy; Rickman, Ecclesiastical architecture of France; Celtic monuments in Brittany; Coffin plate and history of GUNILDA; Antiquities of Central America; Ancient carved figure of St. George; Antiquities of Blandford; Remains of Theodorio's palace at Ravenna, &c., &c.; 26 papers, 71 plates.

1834.

37 ARCHÆOLOGIA, XXVI., containing Hawkins (E.) The Conqueror's coins at Beaworth; Douce, Foundation-stone of the original St. Mark's at Venice; Phillips, Ancient canoe at North Stoke; Mudge, Ancient structure dug out of a bog; Kempe, Sepulchral vessels from an Ustrinum near Royston, &c., &c.; 24 papers, 52 plates, 4to.

1836.

28 ARCHÆOLOGIA, XXVI. 1, containing Coins of William the Conqueror; Rickman, Ecclesiastical architecture of France and England; Foundation of the original church of St. Mark, Venice; Inedited Saxon charters; Ancient canoe from Sussex; Discoveries in excavating at Wymondham Abbey, &c., &c.; 10 papers, 24 plates, 4to.

1835.

29 ARCHÆOLOGIA, XXVI. 2, containing Stycas from Hexham; Ancient structure dug from a bog; Sepulchral vessels near Royston; Architectural history of Westminster Hall; Gold British corselet; Jerusalem Chamber at Westminster, &c., &c.; 14 papers, also plates, 4to.

1836.

30 ARCHÆOLOGIA, XXVII., containing Deane, Gold ornaments from Brittany; Repton, Female head-dress in England; Burges, Old bridge at Stratford le-Bow; Madden, Shakespeare's autograph, and the spelling of his name; Pearsall, Kiss of the Virgin, mode of torture; Pettigrew, Egyptian mummy; Gage, British buckler from the Isis, &c., &c.; 26 papers, 34 plates, 4to.

1838.

39 ARCHÆOLOGIA, XXVIII., containing Delagarde, Lock-canal of Exeter; Smith, Roman bronzes from the Thames; Death of Richard II.; Agnew, Greek writings from a catacomb; Rokewode, Blue nuns of Paris; Archibald, Ancient ordnance; Rickman on Stonehenge, &c., &c.; 16 papers, 26 plates.

1840.

32 ARCHÆOLOGIA, XXVIII. 1, containing Roman sepulchral relics; Antiquity of the Lock-canal at Exeter; Roman bronzes from the Thames; Coins near Leeds; Manner of Richard II.'s death; Ancient Greek writings at Alexandria; English Blue nuns at Paris, &c., &c.; 10 papers, 14 plates, 4to.

1839.

42 ARCHÆOLOGIA, XXIX., containing Ancient remains on the Wye and Severn; Heraldic devices on effigies; Runic cross; Egyptian tomb; Fictile vase at Canino;

Recent Roman antiquities in London and at Strood; Ancient temple in Malta; Ancient architecture in Southwark; Unpublished inscription from Bittern; Judicial duels; Copper bowls, &c., &c.; 26 papers and appendix, besides 44 plates, 4to. 1842.

41 ARCHÆOLOGIA, XXX., containing Runic obelisk and copper dish; *Tumuli* on Breach Downs; British barrow near Canterbury; Punic inscriptions at Carthage; Marks on the stones of Middle Age buildings; Palimpsest sepulchral brasses; Roman villa near Northampton; Gold ornaments in Ireland; Antiquities at *Sacrificios*; Tabula of gold presented by Emperor Henry; Sandal wood gates of Somnath; Brit. M. Xanthian marbles; *Tumulus* at Asterabad; S. Dorset barrows; Fictile vase of Juno, &c., &c.; 34 papers, 24 plates. 1844.

57 ARCHÆOLOGIA, XXX. 1, containing Runic obelisk at Bothwell; *Tumuli* at Breach Downs; Ancient British barrow (of earth); Roman villa near Northampton; Gold ornaments from Ireland; Brit. M. Xanthian marbles, &c.; 18 papers, 15 plates, 4to.

There are so many *tumuli* in one of the engravings that the ground appears in a *tumult*.

41 ARCHÆOLOGIA, XXXI., containing Nicolas, Order of the Garter; Bireb, Vase from Sandy; Birch, Anacreon and his dog, from Greek fictile vases; Albert Way, Incised sepulchral slabs, &c., &c.; 34 papers, 23 plates, 4to. 1846.

58 ARCHÆOLOGIA, XXXI. 1, containing Stall plates of the Garter Knights; Monumental effigy at York Minster; Episcopal rings; Anacreon and his dog; Incised sepulchral slabs, &c.; 12 papers, 5 plates, 4to. 1845.

ARCHÆOLOGIA, XXXII., containing Statue of *Minerva Custos*; Ruins of Abessinian (*sic*) church; Fictile vase from Vulci; Trials by ordeal; Wayland Smith's cave; Legend of Weland the Smith; Roman remains at Chesterford, *bis*; British coins at Chesterford; Five barrows in Cambridgeshire; 34 papers, 21 plates. 1847.

ARCHÆOLOGIA, XXXIII., containing Astrological clock at the Society of Antiquaries; Gnostic gems; Antiquities near Amiens; Gold torquis from Needwood Forest; Capture of the "Great Carrack;" Saxon remains at Barrow Furlong, &c.; 26 papers, 17 plates. 1849.

36 ARCHÆOLOGIA, XXXIII. 2, containing Capture of the Great Carrack; Antiquities of St. Albans; Defeat of the Armada; Naklurgt and America; Watchmaking, letter ii; Saxon remains in Northamptonshire; Sword, dagger, and ring of James IV., &c.; 13 papers, 9 plates, 4to. 1849.

ARCHÆOLOGIA, XXXIV., Astrological clock; Roman sepulchral remains, &c.; Coloured drawing of ancient beads; Ystum-ecgid cromlech; Saxon remains at Fairford; Celtic antiquities of Orkney; Opening of

Yorkshire *tumuli*; Astrological table clock and astrolabe; Silver disc from Tarentum; Roman remains at Box Moor; Ancient camp at Bayonne, &c.; 32 papers, 40 plates. 1852.

43 ARCHÆOLOGIA, XXXV., containing Ancient churches of W. France; Lukis on Megaliths (Druidical stones and Celtic tombs in the Channel Islands); Ouvry, Saxon, &c., remains at Mentmore; Botfield, Roman villa near Nottingham; Akerman, Anglo-Saxon burial-ground near Salisbury, &c., &c.; 36 papers, 22 plates, in 2 parts, 4to. 1853.

43 ARCHÆOLOGIA, XXXV., containing C. G. Young, Expenses of Lady Elizabeth and the Elector Palatine, 1613; J. P. Collier, Lucies of Charlot; T. Wyse, Erechtheum and the Temple of Jupiter Olympius, injured in a storm; J. H. Parker, Ancient churches of W. France; W. M. Wylie, Barbed javelin; J. Evans, Roman excavations at Box Moor; 36 papers, 22 plates, 4to. 1853.

61 ARCHÆOLOGIA, XXXV. 1, containing Ancient churches in West France; Javelin of the Franks; Roman villas at Boxmoor; Ancient potteries at W. New Forest; Teutonic remains near Dieppe; Ancient gold ornaments, &c.; 17 papers, 8 plates, 4to. 1853.

ARCHÆOLOGIA, XXXVI. containing Mediæval architecture in Aquitaine, *bis*; Adventure of Perseus (vase); Objects from excavations at Salisbury; Submerged city of Vineta, *bis*; Roman buildings at Keston; Unrolling of a mummy at Florence; Sculptures in a temple at Bath; Silver rings and coins; Tesselated pavements; Mortuary urns; Bronze weapons; Old tapestry, &c.; 38 papers, 38 plates. 1855.

40 ARCHÆOLOGIA, XXXVI. 2, containing Sepultures trouvées à Bouteilles; Mortuary urns from North Germany; Mediæval arch of Aquitaine; Bronze weapons from the I. Wight; Peter the Great's boat; Remarkable sepulchral remains; Episcopal rings; Old tapestry; Horse-trappings, &c.; 17 papers, 18 coloured &c. plates, 4to. 1855.

39 ARCHÆOLOGIA, XXXVI. 1, containing Mediæval architecture in Aquitaine; Vase representing an adventure of Perseus, objects dug up at Salisbury; Submerged city of Vineta; Excavations at Bromley; Florentine mummy; Temple discovered at Bath; Rings and coins from Worcester, &c.; 21 papers, 20 coloured &c. plates, 4to. 1855.

ARCHÆOLOGIA, XXXVII., containing The clochard of Westminster Palace; Subbian *tumuli*; *Sépultures trouvées à Bouteilles*; Remains at Kemble; Anglo-Saxon cemeteries; Excavations at Cumæ; Circular trenches and British cemetery; Temple of Serapis at Pozzuoli; Early paper marks, &c.; 31 papers, 12 plates. 1857.

ARCHÆOLOGIA, XXXVII. 1, containing Old clochard at Westminster; Subbian (würtembergische) *tumuli*; *Sépultures à Bouteilles*; Distaff and spindle, as insignia; Anglo-Saxon

remains at Kemble; French and Swiss churches prior to Charlemagne (prieories?), &c.; 18 papers, 6 plates, 4to. 1857.

ARCHÆOLOGIA, XXXVIII., containing Anglo-Norman building in Southwark; Capital punishment in the Middle Ages; Anglo-Saxon cemetery; Early lake dwellings; Pelasgic and Latian vases; Excavations at Carthage; Archæolithic remains in North Africa; Flint implements from undisturbed beds; Chambered long-barrow; History of the bayonet, &c.; 30 papers, 24 plates. 1860.

62 ARCHÆOLOGIA, XXXVIII. 1, containing Anglo-Norman building in Southwark; Furca et Fossa, Capital punishments; Anglo-Saxon cemetery at Brighthampton; Pilgrims' signs from the Thames; Early lake dwellings; Pelasgic and Latian vases; Excavations at Carthage, &c., &c.; 16 papers, 13 coloured &c. plates, 4to. 1860.

45 ARCHÆOLOGIA, XXXVIII. 2, containing Archæolithic remains in North Africa; Flint implements; Anglo-Saxon cemetery at Wittenham; A Thothmes III. tablet; Chambered long barrow; History of the bayonet; Mural paintings at Chalgrove, &c.; 14 papers, 18 plates, 4to. 1860.

ARCHÆOLOGIA, XXXIX., containing Flint implements from the drift; Roman remains in Dorset; N. German brick architecture; *Cimetières en Normandie*; Anglo-Saxon burial-ground; Ptolemaic tablets; Four illuminations; Coptic papyri; Crannoge from Ireland; Roman remains discovered in London, &c.; 28 papers, 24 coloured &c. plates. 1863.

44 ARCHÆOLOGIA, XXXIX. 2, Landing of Cæsar; Egyptian tablets; Coptic papyri; Interpretation of hieroglyphics; Roman remains in London; 14 papers, 10 plates, and 14 illuminations, 4to.

34 ARCHÆOLOGIA, XXXIX. 1, containing Holbein, *ter*; Flint implements in the drift; Roman remains in Dorset; N. German brick architecture; *Cimetières en Normandie*; Anglo-Saxon burial-ground in Berks; Remains of Austin Friars, &c.; 14 papers, 14 plates, 4to. 1863.

ARCHÆOLOGIA, XL., containing Mappemonde, by Leonardo da Vinci; Holbein's Portraits of the royal family, *bis*; Holbein's Duchess of Milan; Subterranean chambers in Cornwall; Ring of the fisherman; Roman remains at Chester; Roman wall of London; Pocket dial of 1593; Worked flints of Presigny; Documents on magic, Silchester; Ancient rock tombs; Romano-British cemetery, &c.; 33 papers, 32 plates. 1866.

45 ARCHÆOLOGIA, XL. 1, containing Mappemonde, by Leonardo da Vinci; Site of Roman London; Holbein's Portraits of the royal family; Subterranean chambers in Cornwall; Annulus Piscatoris; Roman churches before 1150; Human sacrifices among the Romans, &c.; 16 papers, 14 plates, 4to. 1866.

64 ARCHÆOLOGIA, XL. 1., containing Leonardo da Vinci's Mappemonde; British and Roman London, *ter*; Holbein's Portraits of the royal family, *bis*; Holbein's Duchess of Milan; Subterranean chambers in Cornwall; Fisherman's ring; Churches at Rome before 1150; Human sacrifices of the Romans, *bis*; &c.; 16 papers, 14 plates, 4to. 1866.

47 ARCHÆOLOGIA, XL. 2 (no title), containing Roman remains at Chester; Site on London's Roman wall; Pocket dial of 1593; Roman Portus Lemania; Excavations at Silchester; Rock tombs and human remains at Malta; Romano-British cemetery at Plymouth, &c., &c.; 17 papers; 18 coloured &c. plates, 4to.

ARCHÆOLOGIA, XLI., containing Paston letters, *ter*; Mosque of Omar; Remains at Veii and Præneste; Bronze object at Lucera, and the worship of Pan Lycæus or *Faunus Lupercus*; Unpublished songs and ballads by Henry VIII., &c.; Castra of the *Littus S.*; Castrum of Othona, &c.; 23 papers, 22 plates. 1867.

48 ARCHÆOLOGIA, XLI. 2, containing Bronze objects from Lucera; Roman bronze vessels in Yorkshire; Unpublished songs by Henry VIII., &c.; Stone implements from Loughneagh; Runic calendars; Anglo-Saxon fibula, &c.; 11 papers, 9 plates, 4to. 1866.

ARCHÆOLOGIA, XLII., containing Recent excavations in Rome; Sussex hill forts; Urns from the commune of Marino; Long barrows; Easter sepulchres; William Rufus(?) tomb at Winchester; *Bacini*, or enamelled earthenware in Italian churches; Lamp for the Mosque of Omar; Chalice and paten at Nettlecombe; Ancient cemetery at Frilford, &c.; 21 papers, 35 plates. 1869.

ARCHÆOLOGIA, XLIII., containing Portrait of the Empress Leonora; Faliscan archaic inscription; Olla from the Disney marbles; Runic stones which speak of Knut; Roman remains at Daston; Ancient Irish works of art; Excavations at Canterbury; Implements for the bath; Inscribed strigils; Faliscan inscription; Excavations in Rome, &c.; 18 papers, 39 coloured &c. plates. 1871.

ARCHÆOLOGIA, XLIV., containing Ancient oaken coffins; Inscription on a copper dish; Unnoticed expedition of Augustus *Imp.* to Britain; *Phalera*, &c., from Switzerland; Inscriptions on leaves of lead; Test of centurial stones; Enamelled gold-bound book of prayers; Discoveries in Ebenside Tarn; VI. century box of carved ivory; Antique gold and finger rings, &c.; 29 papers, 19 plates. 1873.

ARCHÆOLOGIA, XLV., containing Antique and Renaissance gems and jewels at Windsor; Celtic *tumuli* at Dover; Different styles of pottery from ancient tombs in Cyprus, &c.; 7 papers, 15 coloured &c. plates of pottery, also engravings. 1877.

**Atlas.** The young cataloguer's attention is directed to the following titles, on the left, shortly given:—

New Biblical atlas, with 10 maps.

New . . . Atlas, containing 16 coloured maps.

. . . Atlas; 16 coloured maps.

New Biblical atlas; 10 maps.

These and other atlases cannot properly be described as "containing maps" or "with maps;" they are maps. It is true that Atlas, in the heathen mythology, was said to hold the world, on his back; but an atlas, in our real world of to-day, consists of maps, which are found behind its back. No one dreams of saying that a man contains flesh and blood; we say he is flesh and blood. So, the above-named atlases are better given as on the right, saving room as usual.

The completion of "The American Catalogue" deserves more than the passing notice we gave it last week. Previous attempts at trade-lists of American literature have not been very successful. . . . We were worse off than the Germans of course, than the French, than the Dutch; worse off even than the English, which is saying much.—FROM AN AMERICAN LITERARY JOURNAL.

**Badness of English catalogues.** On this head there seems to be a pretty tolerable unanimity of opinion. Some two or three years ago a writer in the *Fortnightly Review* said that "English cataloguing was in a disgraceful state of carelessness."

I believe that the expression "disgraceful state of carelessness" meant that many a book whose title one might reasonably expect to find in a record of English publications, is not noted. I am afraid that this is only too true; but it may be added that those who compile catalogues of English books for reference are probably quite as sensible of their imperfections as any looker-on can be.

"How, then, do you account for their deficiencies?" says the reader.

By the difficulties which lie in the way of obtaining information. One instance is so incredibly curious that I am tempted to narrate it. It is part of my work to compile the list of books published during every year in Great Britain and Ireland. One evening, not very long ago, I chanced to see at a distance, and to hear mentioned, a new book whose title had not presented itself in the ordinary way of business. A day or two afterwards I went to the source from which the particulars as to new books were accustomed to be derived, and asked for information about the book I had seen. There it "Had not been met with; perhaps it was American?"

On this I went to the American department of one of our largest London houses, but could learn nothing. Then I went to the American department of another prominent house, with the same result. After that I thought I would try a publisher's counter, noted for books of the class to which the sought volume belonged; it was equally unknown there. Lastly I went to the largest general dealer in second-hand books, to see if haply a "review copy" had been sold to him by some critic; also without result. There ended the search. About six months afterwards, looking at a second-hand bookstall without any particular object, the book which had eluded me so often was seen—and bought. On its title-page as place of publication was a considerable village among the mountains in the north of Great Britain. And now, with the book in my hand, I was still without three important particulars which are usually given in yearly catalogues of reference, the publishing price—for what I had paid would not tell me that—the month of issue, and the name of the

London agent. For these items I wrote to the publisher in the country, and learnt that the book had been out nearly a year, that the price was —, and that the London publishing office was not a mile from the place whence I had issued on my various quests. Now, it may be asked, what sort of a *publisher* it is who keeps an article thus dark, instead of noising it abroad? and how people who compile general catalogues are to do their work properly, while those who are particularly interested hide their lights under a bushel?

The truth is, that books are omitted from general catalogues of English literature only because the compiler does not know of their existence. This is too frequently the case, notwithstanding that considerable pains are taken, by watching shop windows, and scanning advertisements, to supply the inevitable shortcomings of any one source.

**Biographical works.** There is a superstition among English book-sellers which makes them, in alphabets governed by authors' names, nevertheless, seek a biographical work which bears the author's name under the name of the person treated of—the subject of the memoir—even when there is an index of subjects. Whence it comes, that books which should appear as on the right, are apt to be recorded as on the left hand:—

Moore (G.) Merchant and philanthropist,  
by S. Smiles.

Smiles (S.) George Moore, merchant and  
philanthropist;

which would lead any one acquainted with the proper method of doing this kind of work, to suppose that a Mr. G. Moore had written a book called the "Merchant and philanthropist," which was edited by S. Smiles. I think I know the origin of the superstition I am directing attention to. In former days catalogues were without indexes, so that a book had to be put under the leading, or most important name. But, directly you have an index, the case is altered. To put a work of biography under the *subject* of it in an *author's alphabet* is indexing; not merely upsetting the alphabet and the compiler of the catalogue, but completely stultifying the index by anticipating its work. At present, if I were lamed, I should probably be thankful to be carried in a wheelbarrow, rather than limp painfully along the street. But suppose I came to have a carriage, would it not be absurd to persist in going about in a wheelbarrow? That is what is being done in many a case of domestic cataloguing. At the same time, where a man in a great measure writes his own life, as in the cases of Walter Scott, Charles Mathews, and Gilbert Scott, the biographee is also the biographer, and has the *pas*.

The foregoing remarks apply only to a catalogue for students' or business-like *reference*. In sale catalogues the practice is different, because they do not commonly possess an index.

**Book-marker.** I have sometimes thought that the convenience of both librarians and readers would be promoted by the use of tickets somewhat on the plan of the annexed sketch. The idea, as I should propose applying it, is not unlike Messrs. Max Gregers' arrangement with regard to Carlowitz sold in flagons. The customer pays 19s., or some such sum, for six flagons of wine, which he does not receive all at once, but they are sent to him when he desires it, say one at a time. When payment is made for the wine, the customer gets a receipt for the money, and six tickets like a railway ticket, each representing a flagon. When a flagon is delivered at the customer's house, a ticket is handed over in exchange.

I suggest that when a subscriber gets his receipt for his year's money, he should also receive a ticket or tickets, according to the number of books he is able to borrow at once; the tickets being stamped with the page of the ledger, which becomes the subscriber's number, distinguished by the letters *a, b, c, d*, in addition, where the subscriber is entitled to more than one book.

It is imaginable, and must often occur, that a servant is sent to a library with a book for exchange, without any written memorandum, and told to get so-and-so or so-and-so. The first thing asked by the man at the counter, when a book comes back, is "Who\* is this from?" and then, "What do you want instead?" The tablet book-marker, being essential to the getting a book, comes with that which is returned, and makes both questions unnecessary. The clerk opens the book of entries, which is always before him, at the page answering to the number of the book-marker, and sees where the returned volume comes from. What the customer wants instead is found written on the tablet, which is chiefly blank space for that purpose, or for making memoranda which arise out of reading. One side might be used for one purpose, and one for the other. The tablet book-marker, not too large for an ordinary pocket-book, remains in the subscriber's pocket when a library book is not required; until that is the case, receiving meanwhile any memoranda of books to be read, &c. The tablet, being of card, when it is filled by writing, is renewed without expense by the library, and if only ordinarily strong, ensures the reader a paper-cutter which is never dissociated from his book.

2110a.

It will doubtless be objected that these tablets are sure to be lost occasionally. Of course; but that is easily provided against. Suppose a subscriber who has tickets 2110a, 2110b, 2110c, 2110d, loses 2110a, the library clerk has only to give him 2110e, and make a note on the page 2110 of his entering-book, "Don't honour 2110a." If the directions are given to the library assistants *always* to watch for such a mem., it will become mechanical and cause no trouble. Besides, every library has its plan of book-keeping, and very likely the pages of the entering-book are specially printed before binding. Thus, there will only be to reserve one line towards the head of each page, at the beginning of which is printed—

*Stop,*

and then the number of a lost ticket is entered in that line, to which the clerk's eye will inevitably go on opening the book.

\* This book is not on the "art of teaching the English language with the correctness and propriety" of an American grammarian, but on incidents of actual or likely occurrence in dealing mechanically with books.

I am aware that at Mr. Mudie's library town exchanges are registered on cards which are kept in alphabetical order, each card representing a subscription. In this way it is instantly seen whether any book has been already had on the day inquiry is made ; which seemed to me miraculous till I found how it was done. But I believe that the great majority of circulating libraries, such as are kept by booksellers in the country, make entries direct in their books, when exchanges take place, and what comes back is then erased. Supposing the tablet I suggest were adopted, each page of the library entering-book, or the two pages which show at once, might be divided into four columns. Then, in one instant, the librarian could head them *a, b, c, d*, if a new subscriber wanted four books at a time. Without such heading they would take the successive entries of a single subscriber.

Free libraries might, I think, use a modification of the tablet book-marker as a ticket, in some tougher substance than card.

**Books' names**, as they present themselves to a cataloguer in the course of his work, have more in them than a casual observer might be disposed to think. Sometimes the suggestiveness is in the titles themselves, at times in a juxtaposition of names, at others it is due to the "changes and chances" of alphabetical arrangement. Occasionally the mere names of books are topographical, as :—

Bit of bread.  
Bit of coal.  
Fairy know-a-bit.  
Longbottom, short cut to arithmetic.

Or, one may have a tale of happiness comprised within five words, as in Dr. Holland's—

Kathrina, her life and mine.

What can be prettier ?

Sometimes the name of a book reads like a joke, as—

An outlying hamlet ;

remembering the gravedigger and Hamlet—"You lie, being out of it!"

I imagine the following to be a North British title :—

Sweet sleep, a course of reading to promote it.

At all events, they say Lord Byron used to keep the sermons of a celebrated Scotch divine at his bed-head, finding them a never-failing soporific.

Sometimes one little word testifies to the author's knowledge, as—

Valleys of the Tirol,

where the name is spelt as it is found in the locality.

Here is a case of mere juxtaposition :—

Clark, Corns and bunions.  
—— Not transferable.

Below are the names of two books which putting slips into alphabetical order has brought side by side :—

Faith the want of the age.  
History of a mountain.

These are but fragments of what might be offered. Let me end with a title which comes before us year by year :—

The annual monitor.

I venture to call this periodical memento of departed Friends a very beautiful and touching idea.

**Books of the Bible.** The following table may be found useful.

## BOOKS OF THE OLD TESTAMENT.

FRENCH.	GERMAN.	GREEK.	ITALIAN.	LATIN.
Bible	Bibel	...	Bibbia	Biblia
Saintes Ecritures	Heilige Schrift	...	...	...
Testament	Buch	...	Testament	Testamentum
Pentateuque	Die fünf Bücher Mose	...	...	Pentateuchus
Genèse	Genèse	ΓΕΝΕΣΙΣ	Genesi	Genesis
Exode	2 Moïse (Mose)	ΕΞΟΔΟΣ	Esodo	Exodus
Lévitique	3 Moïse	ΛΕΥΙΤΙΚΟΝ	Levitico	Leviticus
Nombres	4 Moïse	ΑΡΙΘΜΟΙ	Numeri	Numeri
Deutéronome	5 Moïse	ΔΕΥΤΕΡΟΝΟΜΙΟΝ	Deuteronomio	Deuteronomium
Josué	Josua	ΙΗΣΟΥΣ	Giosuè	Josue
Juges	Richter	ΚΡΙΤΑΙ	Giudici	Liber Judicum
Ruth	Das Buch Ruth	ΡΟΥΤ	Rut	Ruth
Samuel	Samuel	ΒΑΣΙΛΕΙΟΝ Ι., ΙΙ.	Samuele	Samuelis I., II.
Rois	Rönice	III., IV.	Re	Regum I., II.
Chroniques	Chronica	ΠΑΡΑΔΕΙΓΜΑΤΟΜΕΝΟΝ Ι., ΙΙ.	Chroniche	Chronicorum I., II.
Esdra	Esa	ΕΣΔΡΑΣ	Esdra	Ezra
Néhémie	Nehemia	ΝΕΕΜΙΑΣ	Neemia	Nehemias
Esther	Esther	ΕΣΘΗΡ	Ester	Esther
Job	Job	ΙΩΒ	Giobbe	Job
Psaumes	{ Der Psalter }	{ ΨΑΛΜΟΙ }	Salmi	{ Psalmi }
Proverbes	{ Sprüche Salomons }	{ ΠΡΟΒΕΡΒΙΑ }	Proverbi	{ Liber Psalmorum }
Ecclesiaste	{ Prediger Salomo }	{ ΕΚΚΛΗΣΙΑΣΤΗΣ }	Ecclesiaste	{ Proverbia }
Cantique des } Cantiques }	{ Hymnen Salomons }	{ ΑΙΣΜΑ }	Cantice de Cantici	{ Liber Proverbiorum }
Esaie	Esaia	{ ΑΙΣΜΑ ΑΙΣΜΑΤΟΝ }	Isaia	Ecclesiastes
Jérémie	Jeremia	ΙΕΡΕΜΙΑΣ	Geremia	Canticum Canticorum
Lamentations	Klaglieder Jeremia	ΘΡΗΝΟΙ ΙΕΡΕΜΙΟΥ	Lamentazioni	{ Esaias }
Ezéchiël	Ezechiel	ΙΕΖΕΚΙΑ	Ezechiele	{ Isaias }
Daniel	Daniel	ΔΑΝΙΗΛ	Daniele	{ Jeremias }
Osee	Osea	ΟΣΕΗ	Osea	{ Jeremias }
Joël	Joel	ΙΩΗ	Gioele	Threni
Amos	Amos	ΑΜΟΣ	Amos	Ezechiel
Abdias	Obadiah	ΟΒΔΙΟΥ	Abdia	Daniel
Jonas	Jona	ΙΩΝΑΣ	Giona	{ Hoseas }
Michée	Micha	ΜΙΧΑΙΑΣ	Michea	{ Osee }
Nahum	Nahum	ΝΑΟΥΜ	Nahum	Joel
Habakuk	Habakuk	ΑΒΑΚΟΥΜ	Abacuc	Amos
Sophonie	Sophonia	ΣΟΦΟΝΙΑΣ	Sofonia	Obadia
Aggée	Aggei	ΑΓΓΑΙΟΣ	Aggeo	Jonas
Zacharie	{ Zacharia }	ΖΑΧΑΡΙΑΣ	Zaccaria	Micha
Malachie	{ Malachia }	ΜΑΛΑΧΙΑΣ	Malachia	Nahum
	{ Malachi }			Abacuc
				Sophonia
				Haggæus
				Zacharias
				Malachias

## BOOKS OF THE NEW TESTAMENT.

Matthieu	Matthäi	ΜΑΤΘΑΙΟΝ	Matteo	Matthæum
Marco	Marci	ΜΑΡΚΟΝ	Marco	Marci
Luc	Lucä	ΛΟΥΚΑΝ	Luca	Lucæ
Jean	Johannis (Jo.)	ΙΩΑΝΝΗΝ (κατά)	Giovanni	Joannem (secundum)
Actes	Worte der Apostel	ΠΡΑΞΕΙΣ	Atti	Actus Apostolorum
Romains	Römer	ΡΟΜΑΙΟΥΣ (πρός)	Romani	Romanos (ad)
Corinthiens	Corinther	ΚΟΡΙΝΘΙΟΥΣ "	Corinti	Corinthios "
Galates	Galater (Galaterbrief)	ΓΑΛΑΤΑΣ	Galati	Galatas
Ephésiens	Ephefer	ΕΦΕΣΙΟΥΣ	Eftesi	Ephesios
Philippiens	Philippier	ΦΙΛΙΠΠΗΣΙΟΥΣ	Filippesi	Philippenses
Colossiens	Colaffer	ΚΟΛΟΣΣΑΕΙΣ	Colossesi	Colossenses
Thessaloniens	Thessalonischer	ΘΕΣΣΑΛΟΝΙΚΕΙΣ	Thessalonicenses	Thessalonicenses
Timothee	Timotheum (an)	ΤΙΜΟΘΕΟΝ	Timoteo	Timotheum
Tite	Titum "	ΤΙΤΟΝ	Tito	Titum
Philemon	Philemon	ΦΙΛΕΜΟΝΑ (πρός)	Filemone	Philemonem (ad)
Hébreux	{ Hebräer }	ΕΒΡΑΙΟΥΣ	Ebrei	Hebraeos
Jacques	St. Jacobi	ΙΑΚΩΒΟΥ	S. Jacobo	Jacobi
Pierre I., II.	St. Petri	ΠΕΤΡΟΥ	S. Pietro Apostolo	Petri
Épître de Jean } I., II., III. }	St. Johannes	ΙΩΑΝΝΟΥ	S. Giovanni Apostolo	Joannis
Jude	St. Judä	ΙΟΥΔΑ	{ S. Giuda Apostolo }	Judæ
Apocalypse	Offenbarung	ΑΠΟΚΑΛΥΨΙΣ	{ L' Apocalisse, o la }	Apocalypsis
			{ Revelazione di S. }	
			{ Giovanni Teologo }	
			{ (divine) }	

**Capital letters.** The needless and importunate capital letters of an English-printed catalogue are a grievous eyesore to any one who has been educated—i.e. led out of insular prejudice—by observation of the methods pursued in countries where bibliography has been studied for a longer time than it has in England.

The practice of other countries and in other languages is very well exhibited by the following cutting from a Roman catalogue, that of Mr. E. Löschner. By a "fortuitous concurrence" which is very handy for the immediate purpose, an English, French, German, Latin, and an Italian title find themselves in immediate juxtaposition. In the German, according to a rule of the language, substantives are distinguished by capital letters. In all the others capital letters are *not* obtruded:—

**Billing S.**, Scientific materialism and ultimate conceptions. London, in-8. 17 50

**Carrau L.**, Études sur la théorie de l'évolution aux points de vue psychologique, religieux et moral. Paris, in-12. 4 —

**Caspari O.**, Die Grundprobleme der Erkenntnisstätigkeit beleuchtet vom psychologischen u. kritischen Gesichtspunkte. 2. Bd. Die Natur d. Intellekts im Hinblick

auf die Grundantinomie d. wissenschaftl. Denkens. Berlin, in-8. 10 50

**Cornoldi J. M.**, Institutiones philosophiae speculativae ad mentem S. Thomae Aquinatis in latinum versae a *Dominico Agostini*, Venetiarum patriarcha. Bononiae, in-16. 5 —

**Descours di Tournoy G.**, Sulla educazione dei figli del popolo nella scuola pubblica. Napoli, in-8. 1 50

(Titles "Cornoldi" and "Colonne" among those just cited serve to show the use of a vocabulary of terms and proper names occurring in catalogues, which is found at the end of the book. *Bononia* is Latin for "(at) Bologna," and *Bolognese* is Italian for an "inhabitant of Bologna" or "of Bologna." Practised hands will not want to be told this; but there must be many young men entering on business, to whom the information will be useful.)

To the foregoing may be added three titles from the catalogue of Mr. Rosenthal of München, which, in themselves, are historically interesting:—

**Chute de l'Angleterre.** (Englands Verderben.) **Batterie**, schwimmende, auf Flößen erbaut, mit welcher die Franzosen eine Landung in England versuchen wollen. Colorirte Abbildung nebst d. beschreibenden Text. Verfertigt v. *Leblanc*, franz. Ingenieur, gest. v. J. *Miller* in Hanau (1806). Roy.-fol.

Sehr seltenes Flugblatt!

**Colonne** in memoria della vittoria di Marengo, progetti da Pistocchi di Faenza e Antolini di Castel Bolognese, J. Caniani del. Milano (circa 1800).

**Constitution** de l'assemblée nationale et serment des députés qui la composent à Versailles le 17. Juin 1789. Dessiné et gr. p. J. M. Moreau. Gr.-in-fol.

Not a capital letter is there here, just as with the preceding examples, which cannot be accounted for.

Why should there not be, even with English catalogues, the simple rule to abstain from the employment of capital letters when they are not imperative?

This matter will be found abundantly illustrated by the examples under **Notes and Reference.**

It will be seen from the picture opposite and its accompanying words that the question of capital or small letter at the beginning of a word might be serious. I owe the illustration and its words to *Schalk*, a humorous paper of Berlin.



Im Buchhändlerladen.

JUNGE DAME. Ich finde sie wirklich reizend.

BUCHHÄNDLER. Mich, mein Fräulein?

JUNGE DAME. Nein, die Lieder im Rattenfänger.

Scene: a bookseller's shop.

YOUNG LADY. I find you\* truly charming.

BOOKSELLER. Me, mademoiselle?

YOUNG LADY. No,† the songs in the Ratcatcher.

**Carelessness.** Nothing, I should think, is more conspicuous to an observer than the carelessness, the extraordinary want of thought, with which books are chronicled by some of our experienced hands who rank as "authorities" in the trade. Here are a couple of samples from the catalogue of one of our largest wholesale houses, compiled for the use of booksellers. On the right is how the titles might have been given:—

KELLY'S DIRECTORY OF HAMPSHIRE, with the ISLE OF WIGHT, WILTSHIRE, & DORSETSHIRE. With Maps. 6th Edit. Imp. 8vo. 1l. 10s.

— KEYS to the CLASSICS:—XENOPHON'S ANABASIS. Literally translated by T. J. ARNOLD. Complete in 1 vol. 12mo. 3s. 6d.

Post-office directory; Hampshire, Isle of Wight, Wiltshire, Dorset, 6th ed. imp. 8vo, £1 10s. Kelly.

Hampshire. Post-office directory. Isle of Wight. Post-office directory. Wiltshire. Post-office directory. Dorset. Post-office directory.

Xenophon, Anabasis, literally translated, complete in one vol. 12mo. 3s. 6d. Kelly's keys.

\* In German, *Sie* means "you," and *sie* "they"; to the ear the words are identical. The bookseller gives himself the benefit of the doubt.

† Il me prit amicalement à part et me dit qu'il voulait me faire un petit cadeau.

— Quoi?

— Il faut abandonner et oublier pour ainsi dire le particule *non*, dont vous faites un fréquent usage à tort et à travers. *Non* n'est pas un mot français; au lieu de cette syllabe desobligeante, dites: Pardon. *Non* est un dementi.—MÉMOIRES DE CASANOVA.

With regard to the first example, the inquiries it will meet, or should meet, are "Has any volume (or what volumes) of the *Post-office directory* been published lately?" or, "Has any directory been published lately of Hampshire, or of the Isle of Wight, or of Wilts or Dorset?" The bookseller looks under these names in the list, and not finding anything, *supposes* there is nothing; it is not very likely he will have the courage to wade through some hundred lines of close print to find out.

The second example should provide an answer to a customer's question, "Has any literal translation of Xenophon's *Anabasis* been issued lately?" A country bookseller looks under "Xenophon" and under "Anabasis," and finding none says "No." Is he to be obliged to have Mr. Kelly's Irish keys in his head, before he can unlock the treasures of this truly British catalogue?

Here is another British entry from a similar quarter, whose office is (I suppose) to tell the unfortunate local bookseller that an edition of *Anne of Geierstein* has lately been given to the world. On the left is the actual entry, and on the right of it is how I should have thought the smallest reflection would have induced a man to turn it:—

SCOTT (SIR W.):—WAVERLEY NOVELS. Vols. 44 and 45. Illustrated edit. with Author's notes. ANNE OF GEIERSTEIN, Vols. 1 and 2, 12mo. 2s. 6d. each.	Scott (W.) <i>Anne of Geierstein</i> , 2 vols. <i>illustr.</i> cr. 8vo, at 2s. 6d. <i>Novels</i> xliv. xlv.
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Can we need, now *'Tis sixty years since*, not only to be informed that each of Scott's novels was for a time a part of the celebrated "Waverley Novels," but now that the name has no practical meaning, to have the words thrust upon us to the obscuring of that which is sought? I know I shall be told that Waverley Novels is on the title-page of the volumes. Very likely; but a man who had any *savoir-faire* would not put them into his title in a practical catalogue.

**Cheap.** Never use the words "cheap" or "cheaper" in a reference catalogue; it is neater and more effective to say as in the following title:—

Twain (Mark) *Tramp abroad* (formerly 2 vols. 21s.) *illustr.* cr. 8vo, 7s. 6d. 1880.

A kind of corollary to the foregoing hint, is—Never say "1 vol. or one vol." in describing a book; it is awkward. And it is unnecessary, because if a book is in more than one volume, the number is invariably stated. The only excuse for saying 1 vol. is when a book has hitherto consisted of several; and then it is more useful to indicate that fact as shown above.

**Christian names.** When an author is a classic, English or foreign, it is hardly necessary in a catalogue that is not of the straitest official character to burden the alphabet with his christian name, unless, as in the case of Macaulay, there are two historians, or, as in the case of Corneille, there are two poets. This is how I would suggest entering the greatest names:—

Dante, *Divina Commedia*,  
Homer, *Iliad*,  
Milton, *Paradise lost*,  
Rabelais, *Cenvres*,  
Xenophon, *Anabasis*,

putting either a comma or a semicolon after the surname, instead of the too common hissing possessive "'s." In this way an author's name is never distorted to the eye, and the confusion arising out of names like

Burn, Burns; Dod, Dods; Edward, Edwards, Edwardes; Richard, Richards is kept clear of.

The following examples are from an English "second-hand" catalogue of twenty-two pages. They are here presented to show what absurdity the needless employment of the possessive leads to. In this one catalogue hundreds of authors' names are distorted, and space wasted, all through writing the titles in a dull, mechanical way which might not matter if the christian names were not also given, but which the presence of the christian names renders absurd. And even in error, uniformity is not observed. To show this, the example "Southey (R.)" is also given. It serves to point out how the majority should have been.

Arnold's (T. D.D.) Sermons, &c.	1844.	Rhinds (W.) Feline species.	1834.
Eales's (Rev. W. T. H.) The Great, &c.	1869.	Bernay's (A. J.) Household chemistry.	1854.
Fellow's (Sir C.) Journal, &c.	1839-41.	Southey (R.) Selections.	1832.
Curry's Civil wars, &c.	Dublin, 1810.	Spurgeon's Lectures.	1875.

When there are two authors of exactly the same name, the young cataloguer has to mind that their works are kept apart, and that the name of each author is so given that it is distinctly seen which of the two is meant. In the case of the two authors named Alexandre Dumas, father and son, custom has saved us trouble; their names are always or generally given as under:—

Dumas (Alex.) Tulipe noire.  
—— (Alex. fils) Dume aux camellias.

But with the name of Dickens, the path is not so clear. I would suggest the following as a simple way of distinguishing—

Dickens (C. *Novelist*) Bleak House.  
—— (Charles) Dictionary of London.

This method has at least the merit of securing that the author who is latest in point of time comes also last in the alphabet. Or, with the same effect, you may say—

Dickens (Charles) Bleak House.  
Dickens' Dictionary of London.

Only the printer is almost sure, with the best intentions, to substitute a — for the second surname.

When an author has what may be called a characteristic christian name, or one of his christian names is generally *spoken* in full, let that christian name appear in full in your catalogue; taking care, of course, that the colloquial habit of speaking of an author does not lead you to ignore his other christian name (if he have one), which should appear in initial. There is no more popular name in light literature than Wilkie Collins, but to give in a catalogue—

Collins (Wilkie)

is incorrect. The gentleman's name is "William Wilkie Collins." Therefore the entry should be—

Collins (W. Wilkie).

The following are examples of familiar or characteristic christian names as they are likely to appear in a catalogue:—

Duff (M. E. G.).	Duff (M. E. Grant).
Parker (T.).	Parker (Theodore).
Spencer (H.).	Spencer (Herbert).
Taylor (M.).	Taylor (Meadows).
Winslow (F. E.).	Winslow (Forbes E.).

These five writers are colloquially known, I believe, as Messrs. "Grant

Duff," "Theodore Parker," "Herbert Spencer," "Meadows Taylor," and "Forbes Winslow." Your title, therefore, must so note the christian names, that a young fellow, if suddenly asked, "Is this book by Mr. *Grant Duff*?" (the book itself, perhaps, not at hand) may not be put to confusion. One way of being clear is to give these and similar names as on the right a few lines before this. It is rather a significant fact that I owe the full christian names of Mr. Grant Duff to an American catalogue, that of the Brooklyn Library, which is an excellent dictionary of reference in regard to authors' names.

Nothing, in cataloguing, requires more care than the recording of books written by married ladies. *Uncle Tom's Cabin* and its celebrated authoress are an excellent case in point. The lady is generally known in conversation as "Mrs. Stowe," or as "Mrs. Beecher Stowe." On this, the British cataloguer "sits down quickly" and writes—

Stowe (Mrs. Beecher) *Uncle Tom's cabin*.

In similar hands, if contraction is required, the name becomes one of the following:—

Stowe (Mrs. B.),

Stowe (B.);

from which last it appears that the initial letter of the lady's christian name is **B**, the name being actually Harriet Elizabeth; but even this, in bibliography, is doubtful, for half a dozen copies will give you various readings. Taking the christian names, however, as Harriet Elizabeth, this is how I would enter "*Uncle Tom's cabin*" in a catalogue for reference:—

Stowe (Harriet E.; Mrs. Beecher) *Uncle Tom's cabin*;

which renders mistake impossible; and so with like cases.

Another name may be added by way of example, that of the accomplished authoress of the "*Tide on the moaning bar*." I will give her name immediately below, alongside of Mrs. Beecher Stowe's, to show different ways in which want of proper attention may cause the names to be recorded:—

Stowe (Mrs.).  
 ——— (Mrs. B.).  
 ——— (B.).  
 ——— (Mrs. H. B.).  
 ——— (H. B.).  
 ——— (H. E. B.).

Burnett (F. E.).  
 ——— (Mrs.).  
 ——— (Mrs. Hodgson).  
 ——— (H.).  
 ——— (F. H.).  
 ——— (Mrs. F. H.).

The lady whose name comes immediately after Mrs. Stowe's is known colloquially, I believe, as Mrs. Hodgson Burnett. The following way of giving the name is probably the most useful:—

Burnett (F. E. Mrs. Hodgson) *Tide on the moaning bar*.

Where a lady has a characteristic name beyond her surname, which is colloquially associated with her books, as in the case of Mrs. Linnaeus Banks, don't write—

Banks (Mrs. L.),  
 ——— (Mrs.),

or (worst of all)—  
 Banks (L.),

but—

Banks (Mrs. Linnaeus).

In chronicling a book by a maiden lady, don't put "Miss" immediately after the surname, but the christian name if you can get it; because if the lady has written several works, some others are very likely to be noted

with her christian name after the surname. The best plan is, as suggested with regard to "Mrs.," to give the christian name immediately after the surname, adding the prefix afterwards, thus:—

Yonge (Charlotte M.; *Miss*) Daisy chain.

Sometimes an author, after publishing a book with the name on the title-page, publishes another without it, as:—

Mathers (Helen) Comin' thro' the rye, &c. 1875.

My Lady Green sleeves, by the author of Comin' thro' the rye, &c. 1878.

In such a case you are almost obliged in a collective catalogue (*i.e.* of several years' books) to add the following entries after "Mathers" and "My" respectively:—

See also "My Lady Green sleeves."  
See also "Mathers."

The following instance will show the advantage of giving ladies' christian names in full in a catalogue. Within the last ten years, apart from Mr. Wilkie Collins, three authors of the name of Collins have given works of fiction to the world. They are:—the late Mr. Mortimer Collins, Mrs. Mortimer Collins, and Miss Mabel Collins. If the names Mortimer and Mabel are merely represented by an initial letter in the catalogue, it becomes impossible for those who refer to it to learn which novels are by Mr. Collins and which by Miss Collins. The method I suggest for giving ladies' names and their prefixes keeps each novelist's works perfectly distinct, thus:—

Collins (Mabel; *Miss*) In this world, 2 vols.  
——— (Frances, *Mrs. Mortimer*) Woodleighs, &c.  
——— (Mortimer) Village comedy, 3 vols.  
——— (W. Wilkie) Fallen leaves, 3 vols.

One more example may be added to show the necessity for care in recording books which bear on their title-pages well-known names. Sometimes one well-known name is borne by several authors, whose christian names and initials require exceeding circumspection that they be not confused or interchanged. On the left immediately below is an extract from a catalogue of reference, with which there is no fault to be found; but a learner may write the titles exactly as we see them printed, and the printer, unless he is closely watched, may, for some reason of space, give merely initials, as on the right:—

Marryat (Blanche) Briars and thorns.	Marryat (B.) Briars and thorns.
——— (Capt.) Masterman Ready.	——— (Capt.) Masterman Ready.
——— (E.) Long Evenings.	——— (E.) Long evenings.
——— (Florence) Her father's name.	——— (F.) Her father's name.
——— (J.) History of Pottery.	——— (J.) History of pottery.

Captain Marryat's name being Frederick, it is not good to have another "F" without showing that it does not stand for Frederick. The following is therefore the better way to treat the two:—

Marryat (Florence).  
——— (Fred. Capt.).

It is sometimes a question whether the writer of a particular book is a man or a woman. My impulse would be, for that and other reasons, always to give one at least of a lady writer's christian names—if she have more than one—in full; and where the sex is doubtful, to let the christian names be unshorn of their fair proportions. After "Currer, Ellis, and

Acton Bell" it cannot be said of authors' names that the sex "stands confest."

Here is a title of a book which *may* be by a lady, and, farther, the whole name may be a pseudonym; but you must treat the name as if it were a real one, because you do not know to the contrary. Moreover, if we know the name given to be a pseudonym, we can scarcely invade the author's privacy by giving the real one, unless it has been disclosed by the owner of it.

Derwent (Leith) *Our Lady of tears*, a novel, 3 vols.

We have two well-known writers at the present day, whose surnames are identical; whose first initial of the christian name is the same, who have both given us books on historical matters, and who have both, I believe, made the history of France their theme. Their names are Yonge; the one, Miss Charlotte M. Yonge, long known in the world of letters as the author of the *Heir of Redclyffe*; the other, Mr. Charles Duke Yonge, whose Latin *Gradus* is a monument\* of learning and labour. Is not confusion possible if we content ourselves with mere initials here? On the left below is what may be called the common way of giving these author's names, on the right that I would suggest:—

Yonge (C. D.) *Latin gradus*.  
—— (C. M.) *Heartsease*.

Yonge (Charles D.).  
—— (Charlotte M.; *Miss*).

Titles of persons in an alphabet should immediately follow the christian name or its initial letters, and be included within the same parenthesis, thus:—

Bright (J. M.P.) *Speeches*.  
Robertson (F. W. Rev.) *Sermons*.

The title or its initials should be in italic letter, to keep clear of the letters that represent the christian name; else, what is to tell us that Mr. Bright's initials are not "J. M. P."? The advantage of giving the title last is that the alphabet of christian names is not disturbed; for, *e. g.* if we said "Robertson (Rev. F. W.)," a Robertson whose christian name was John might precede F. W. in the alphabet, and so on. But the advantage of the christian name coming before the title is most distinctly seen when an author has written books at various periods of his life, at each of which he has had a different title. Here is a notable instance. On the left is the usual method, or at least how the present Archbishop of Dublin's name *might* occur in an alphabet of authors which embraced the productions of fifty years. On the right is the suggested way:—

Trench (Archbp.) *Parables*, new ed. 1874.  
—— (Dean) *Miracles*, new ed. 1856.  
—— (Francis) *Sermons at Reading*, 1843.  
—— (Mrs. R.) *Education*, 1837.  
—— (Rev. R. C.) *Justin Martyr, &c.* 1837.  
—— (Sir Fred.) *Letter to Ld. Duncannon*, 1841.

Trench (Frances, Mrs. R.) *Education*, 1837.  
—— (Francis) *Sermons at Reading*, 1843.  
—— (Fred. Sir) *Letter to Ld. Duncannon*, 1841.  
—— (R. C. Rev.) *Justin Martyr, &c.* 1837.  
—— (R. C. Dean) *Miracles*, new ed. 1856.  
—— (R. C. Archbp.) *Parables*, new ed. 1874.

\* I have endeavoured to distinguish words used by the authors of the golden age—Catullus, Virgil, Horace, Tibullus, Propertius, Ovid, Grotius, and Albionvannus—from those in use among their predecessors and successors. . . . In giving the authorities . . . it may be taken for granted, if the authority I cite for a word be other than one of the purest writers, I could not find any instance of its having been used in their works. . . . I have given most, if not all, of the different senses in which each word occurs in Latin poetry, and have ranged the synonymes in order with reference to these. I have endeavoured to insert no word as a synonyme which is not really such, and to omit as few as possible. Nor have I ever inserted a word as a synonyme for another without showing under the word itself the authority for doing so. Lastly, I believe that I have not omitted one word used by any poet of the slightest authority whatever between the time of Lucretius and the time of Domitian, except proper names.—From the preface to Mr. C. D. YONGE'S *GRADUS AD PARNASSUM*.

Not merely does the latter method keep us clear of confusion, but an author's position in life is interestingly indicated, without spending much time, when you habituate yourself to it. Only, care must be taken that, in a case like that of Archbishop Trench's name, the successive prefixes "Rev.," "Dean," do not distract us from keeping the books of one author in alphabetical order.

The following is a very good instance of a title to which no superficial objection can be made ; it looks right enough :—

Bangor (Bp.) Charge, September, 1878.

But every bishop is likely to have published something before he protested *nolo episcopari*, which (book) of course will have been chronicled under his surname, whatever that may be. Some day or other the catalogue containing books of 1878 will (or may) be amalgamated with that which contains the bishop's earlier productions. How are people to know that " — Rev." and " — (Bp.) " are the same author, or to bring his various works together in their minds ? The remedy is, to give all bishops' episcopal works like "Browne" in **Reference titles**, which shows the use of this table ; making it your business to ascertain the surname :—

Canterbury	Benson	(E. W. <i>Cantuar.</i> ).
York	Thomson	(N. <i>Ebor.</i> ).
London	Jackson	(J. <i>London.</i> ).
Durham	Lightfoot	(J. B. <i>Dunelm.</i> ).
Winchester	Browne	(E. Harold, <i>Winton.</i> ).
Bangor	Campbell	(J. C. <i>Bangor.</i> ).
Bath and Wells	Hervey	(A. C. <i>Bath and Wells.</i> ).
Carlisle	Goodwin	(Harvey, <i>Carlisle.</i> ).
Chester	Jacobson	(W. <i>Chester.</i> ).
Chichester	Durnford	(R. <i>Cicestr.</i> ).
Ely	Woodford	(J. R. <i>Ely.</i> ).
Exeter	Temple	(F. <i>Ezon.</i> ).
Gloucester and Bristol	Ellicott	(C. J. <i>Gloucester and Bristol.</i> ).
Hereford	Atlay	(J. <i>Hereford.</i> ).
Lichfield	MacLagan	(W. D. <i>Lichfield.</i> ).
Lincoln	Wordsworth	(C. <i>Lincoln.</i> ).
Llandaff	Ollivant	(A. <i>Llandaff.</i> ).
Manchester	Fraser	(J. <i>Manchester.</i> ).
Norwich	Pelham	(J. T. <i>Norwich.</i> ).
Oxford	Mackarness	(J. F. <i>Oxon.</i> ).
Peterborough	Magee	(W. C. <i>Peterborough.</i> ).
Ripon	Bickerstoth	(B. <i>Ripon.</i> ).
Rochester	Thorold	(A. W. <i>Roffen.</i> ).
Salisbury	Moberly	(G. <i>Sarum.</i> ).
St. Alban's	Cloughton	(T. L. <i>St. Alban's.</i> ).
Liverpool	Ryle	(J. C. <i>Liverpool.</i> ).
St. Asaph	Hughes	(J. <i>St. Asaph.</i> ).
St. David's	Jones	(W. B. <i>St. David's.</i> ).
Truro	Wilkinson	(G. H. <i>Truro.</i> ).
Worcester	Philpott	(H. <i>Worcester.</i> ).
Sodor and Man	Hill	(B. <i>Sodor and Man.</i> ).

If I were planning a catalogue for reference where each title occupied a line and no more, I should be very much tempted to try the experiment of putting the christian names of the authors before the surnames. This has been done with initials, and I have not liked the effect. But I propose that the surname shall be in stronger type, and a species of column reserved to the left to accommodate the christian names, thus :—

W. Stanley	<b>Jevons.</b>	Theory of political economy, 2nd ed. 1879.
Charles J.	<b>Mathews.</b>	Life, chiefly autobiographical ; by C. Dickens, 2 vols.
Frances	<b>Trench</b>	(Mrs. Richard) Education.
Francis	———	(Rev.) Mont Blanc.
Frederick	———	(Sir) Letter to Lord Duncannon, 1841.
R. Chenovix	———	(Rev.) Justin Martyr, 1837.
———	———	(Dean) Notes on the Miracles, new ed. 1856.
———	———	(Archbp.) Notes on the Parables, new ed. 1871.

Since writing what immediately precedes, I have observed this idea carried out with regard to articles, prepositions, &c. which occur at the beginning of a title, and which generally have to be got out of the way or omitted. The awkwardness of their presence in the natural order is ingeniously evaded in the catalogue of Mr. Otto Harrassowitz, of *Querstrasse, Leipzig*, as seen in the following extract, Nos. 1127 and 1128:—

- 1123 **Nyrop, C.** Bidrag til den danske boghandels historie. 2 Bde. Kjöbenh. 1870. gr. 8°. M. Facs., Portr. u. Holzschn. 18. —  
 „Als Manuscript gedruckt.“ Das beste Werk üb. d. Geschichte des dän. Buchhandels.  
 1124 **Payen, Vigreux et Prouteaux.** La fabrication du papier et du carton. Paris 1873. gr. 8°. Av. 6 pl. (10 fr.) 3. 50  
 1125 **Perthes, Cl. Th.** Friedr. Perthes' Leben, nach s. schriftl. u. mündl. Mittheilungen. 6. Aufl. 3 Bde. Gotha 1872. 8°. 3. —  
 1126 **Praloran, G.** Delle origini e del primato della stampa tipograf. Milano 1868. gr. 8°. M. Facsim. etc. 172 pag. 2. 25  
 1127 Ueber **Pressfreyheit** u. deren Gränzen. Züll. 1787. 8°. Ppbd. 172 pag. 1. —  
 1128 the **Publisher's Circular** and general record of British and foreign literature (publ. by S. Low.) July 1876—Decemb. 1877. Lond. gr. 8°. (12 sh.) 2. —

These six titles, comprehending among them five languages, are part of an interesting collection of works on the bookselling trade. The titles are useful as showing the English “second-hand” bookseller how, viz. at 1124 and 1128, “selling” prices are indicated by their Continental brethren without saying (“publ.” 12s.). We also see here how much more effective capital letters are when used with temperateness.

Parenthetically, I am disposed to ask how many ordinary booksellers' or library assistants will instantly apprehend the *boghandels*, Bde., M., *Holzschn.*, Av. 6 pl., s. *schriftl. u. mündl.*, *Gränzen*, of the above extract from Mr. Harrassowitz' catalogue, the very ingenuity of which (or the learning, properly so called) makes it here and there puzzling? For, in a purely German catalogue, m. or M. means generally *mit* = with, or M. = *Mark*. But here the books are described in the language of the countries they come from. “M.,” therefore, in speaking of an Italian book, cannot be *mit*, but is probably *molte*; *molte facsimili*, for example, as above.

In Holland, not merely deliberate catalogues, but even auctioneers' lists will describe articles in the language of each book. How would an English library assistant or bookseller's shopman like to have to do that? The vocabulary at the end of this book is an attempt towards explaining some of these varied terms.

Mr. Steiger, the eminent bookseller of New York, who is one of the most energetic cataloguers of the day, has also used the plan of letting names come in their natural order in a title. In his catalogues the *proper names* are so treated, while in Mr. Harrassowitz' it is the *names of books* when they are not preceded by an author's name. Here is a sample from Mr. Steiger's catalogue:—

- Dan: Gardnert.** *Institutes of International Law, Public and Private, as settled by the Supreme Court of the United States, and by our Republic, with reference to Judicial Decisions.* 8. 717 pp. '60| law sh. \$6.50. Baker  
**Q: A: Gillmore.** *Coignet Béton and other Artificial Stone.* 8. 107 pp. 9 pls. '71| cl. \$2.50. Van Nostrand  
**Parke Godwin.** *The Cyclopædia of Biography: a Record of the Lives of Eminent Persons.* cr. 8. 979 pp. '72| ed '73. cl. \$1.50.—¼ cl. \$1.00. Putnam  
**C. Göpp.** *Leitfaden der parlamentarischen Geschäfts-Ordnung für Deutsch-Amerikaner.* 6s. 16 pp. '71| bds. \$0.25,—pap., gt. c. \$0.30. Steiger  
**I: I: Hayes.** *An Arctic Boat Journey in the Autumn of 1864.* 12. 412 pp. 14 ills. '67| 46h. cl. \$2.50. Osgood  
 — *The Open Polar Sea. A Narrative of a Voyage of Discovery towards the North Pole, in the Schooner "United States".* 8. 478 pp. illd. '66| 3rd. cl. \$2.50.—¼ cl. \$6.00. Hurd  
**Willis P: Hazard.** *The Jersey, Alderney, and Guernsey Cow: Their History, Nature and Management, showing how to choose a good cow, how to feed, to manage, to milk, and to breed; to the most profit.* roy. 12. 142 pp 30 ills. '72| cl. \$1.50. Porter  
**F: F: Heard.** See **Horatio R: Storer** and . . .

This method has the effect of disturbing the eye which is accustomed to the ordinary arrangement ; and it put into my head to see if the thing could not be done without such disturbance. The example at page 27 is the result.

A little confusion as to initials is sometimes occasioned when an English author writes a book on whose title-page his name appears in Latin. Thus, Dr. J. W. Donaldson has written several famous books on the study of language, in which his name appears as J. W. Donaldson. But he has also edited a book in which his name appears as J. G. Donaldson, because the title-page is written in Latin ; *Johannes Gulielmus* being Latin for John William. My suggestion to a young cataloguer would be to leave out the initials in cataloguing an English-printed Latin book, because there will be plenty of people to whom Latin is not so familiar that they *e.g.* instantly recognise the initials J. G. as meaning the same as J. W. ; besides, if J. G. gets into the same alphabet with J. W. the matter is complicated, while a name without initials is harmless, comparatively. French initials require the same description of watching, for the celebrated name "August Wilhelm v. Schlegel" becomes "A. G. de Schlegel ;" Guillaume being French for William.

**Classics.** Never let any alteration or inflection of the name of a classical author commence your title. If on the editor's title-page of an edition of Cicero you get Cicero's or *Ciceronis*, put before them "Cicero" with a full stop after it, to show that the first word is not part of the actual title-page, thus :—

Cicero. Ciceronis Opera.  
Cicero. Cicero's letters.

In this way you avoid the barbarous jumble that ensues from beginning with—

Cicero,  
Ciceronis,  
Cicero's,

one after another, for one author's works, perhaps all in the original, notwithstanding the English turn of the title—*more Britannico*. Of course, as elsewhere suggested, if the titles are comprised each in one line you get rid, in alphabet, of succeeding "Cicero" "Cicero," by successive — after the first title.

The following is a good example of the evil which comes of using the genitive instead of the nominative case of an author's name.

J. Polhiciis Historia

is an entry which I came upon the other day in the course of business. If the printer's reader had had any feeling for Latin, he would have perceived that—

J. Pollucis Historia

was what was intended. But I think that—

Pollux (Julius) Historia

is a more useful and practical way of showing that a history, in Latin, by Julius Pollux, is the thing to be understood. It is not to be expected that every one who handles a catalogue shall know *Pollucis* to be an inflection of *Pollux*.

If I were cataloguing an isolated copy of Terence in Latin—say, for sale—I should be apt to give it as underneath :—

Terentius, Comœdiæ,

whether the title-page said "Terontii" or "Terence's"; taking care to

[Continued at page 32.

### 30. Classics, Greek names, French names and description.

Αἰλιανός (Ælian)	Élien le tacticien
Αἰσχίνης	Eschine, orateur grec
Αἰσχύλος	Eschyle, poete grec
Ἀνακρέων	Ammien Marcellin, historien latin
Ἀπολλώνιος Ῥόδιος	Anacréon, poete grec
Ἀππιανός (Appian)	Antonin le philosophe
Ἀριστοφάνης	Apollonius de Rhodes, poete
Ἀριστοτέλης (Aristotle)	Appien, historien grec
Ἀρριανός (Arrian)	Aristophane, poete comique grec
Βάβριος, Βαβρίας	Aristote, philosophe grec
	Arrien, historien grec
	Babrius ou Babrias, fabuliste grec
	Jules César
Δεμοσθένης	Catulle, Tibulle, Properce
Διόδωρος, &c.	Cicéron, orateur et écrivain
Διογένης ὁ Λαέρτιος	Cornelius Nepos, historien latin
	Démosthène, orateur grec
Εὐριπίδης	Diodore de Sicile, historien grec
✓ Ἡρώδιανός	Diogène Laërce, biographe grec
Ἡρόδοτος	Euripide, poete tragique grec
Ἡσίοδος	Eutrope, historien latin
Ὅμηρος	Hérodien, historien grec
	Hérodote, historien grec
Ἰσοκράτης	Hésiode, poete grec
	Homère (s'il a réellement existé)
Λουκιανός	Isocrate, orateur grec
Λυσίας	Juvénal, poete satirique latin
	Tite-Live, historien latin
Πausανίας	Lucaïn, poete latin
	Lucien, écrivain grec
Πίνδαρος (Pindar)	Lucrèce,* poete latin
Πλάτων	Lysias, orateur grec
	Martial, poete latin
Πλουτάρχος	Ovide, poete latin
Πολύβιος	Pausanias, géographe et archéologue
Πτολεμαῖος Κλαυδῖος	Persé, poete latin
Κνῖντος Σμυρναῖος	Phèdre, fabuliste latin
	Pindare, poete lyrique grec
Σοφοκλῆς	Platon, illustre philosophe grec
Στραβῶν	Plaute, poete comique latin
	Pline le Jeune, écrivain latin
Θεόκριτος	Pline l'Ancien, naturaliste
Θεόφραστος	Plutarque, biographe, &c., grec
Θουκυδίδης	Polybe, historien grec
	Ptolémée, astronome grec
	Quintilien, rhéteur latin
	Quintus de Smyrne, poete grec
	Salluste, historien romain
	Sénèque, rhéteur latin
	Sophocle, poete tragique grec
	Strabon, géographe grec
	Suétone, biographe latin
	Tacite, historien latin
	Térence, poete comique latin
	Théocrite, poete grec
	Theophraste, philosophe grec
	Thucydide, historien grec
	Valère Maxime, historien latin
	Velleius Paterculus, historien latin
	Virgile, célèbre poete latin
Ξενοφών	Xenophon, historien et philosophe

\* The following colloquy shows that classical names rendered into French are likely to be puzzling for an Englishman :—  
C'est la faute de ce Lucrèce, répondit Meg. . . . C'est drôle, j'avais toujours cru que ce Lucrèce était une femme.

**Ælianus.** *Æliani varia historia.*  
**Æschines.** *Æschini oratoris Opera.*  
**Æschylus.** *Æschyli Tragœdiæ.*  
**Ammianus Marcellinus.** *Ammiani Marcellini quæ supersunt.*  
**Anacreon.** *Anacreontis Carmina.*  
**Antoninus (Marcus).** *Marci D. Antonini Imperatoris Commentariorum libri XII., &c.*  
**Apollonius Rhodius.** *Apollonii Rhodii Argonautica.*  
**Appianus.** *Appiani Alexandrini Romanarum Historiarum quæ supersunt.*  
**Aristophanes.** *Aristophanis Comœdiæ.*  
**Aristoteles.** *Aristotelis Opera.*  
**Arrianus.** *Arriani Nicomediensis Expeditio Alexandri.*  
**Babrius.** *Babrii Fabulæ.*  
**Cæsar.** *Caii Julii Cæsaris Commentarii.*  
**Catullus, Tibullus, Propertius.** *Catulli, Tibulli et Propertii Carmina.*  
**Cicero.** *Marci Tullii Ciceronis Opera.*  
**Cornelius Nepos.** *Cornelii Nepotis Vitæ.*  
**Demosthenes.** *Demosthenis Orationes.*  
**Diodorus Siculus.** *Diodori Siculi Bibliotheca historica.*  
**Diogenes Laërtius.** *Diogenis Laërtii De vitis philosophorum libri X.*  
**Dionysius Halicarnassensis.** *Dionysii Halicarnassensis Opera.*  
**Euripides.** *Euripidis Tragœdiæ.*  
**Eutropius.** *Eutropii Breviarium historiæ Romanæ.*  
**Herodianus.** *Herodiani Historiarum Romanarum libri VIII.*  
**Herodotus.** *Herodoti Historiarum libri VIII.*  
**Hesiodus.** *Hesiodi Carmina.*  
**Homerus.** *Homeri Ilias.*  
**Horatius.** *Quinti Horatii Flacci Carmina.*  
**Isocrates.** *Isocratis Orationes.*  
**Juvenalis.** *D. Junii Juvenalis Satiræ.*  
**Livius.** *Titi Livii Patavini Historiarum libri quæ supersunt.*  
**Lucanus.** *M. Annæi Lucani Pharsalia.*  
**Lucianus.** *Luciani quæ extant.*  
**Lucretius.** *Titi Cari Lucretii De rerum natura libri VI.*  
**Lysias.** *Lysiae Orationes.*  
**Martialis.** *M. Valerii Martialis Epigrammata.*  
**Ovidius.** *P. Ovidii Nasonis Opera.*  
**Pausanias.** *Pausaniæ Græciæ descriptio.*  
**Persius.** *A. Persii Flacci Satiræ.*  
**Phædrus.** *Phædri Fabulæ.*  
**Pindarus.** *Pindari Epinicia.*  
**Plato.** *Platonis Opera.*  
**Plautus.** *M. Macci Planti Comœdiæ.*  
**Plinius Secundus (min.).** *C. Cæcilii Plinii Secundi Epistolæ.*  
**Plinius Secundus (maior).** *Historiæ naturalis libri.*  
**Plutarchus.** *Plutarchi Vitæ parallelæ.*  
**Polybius.** *Polybii Historiarum quæ supersunt.*  
**Ptolemæus.** *Claudii Ptolemæi Geographia.*  
**Quintilianus.** *M. Fabii Quintiliani de institutione oratoria libri XII.*  
**Quintus Smyrnæus.** *Quinti Smyrnæi Carmina.*  
**Sallustius.** *C. Crispi Sallustii Opera.*  
**Seneca.** *L. Annæi Senecæ philosophi Opera.*  
**Sophocles.** *Sophoclis Tragœdiæ.*  
**Strabo.** *Strabonis Rerum geographicarum libri XVII.*  
**Suetonius.** *C. Tranquilli Suetonii Vitæ Cæsarum.*  
**Tacitus.** *C. Cornelii Taciti Opera.*  
**Terentius.** *P. Terentii Afri Comœdiæ.*  
**Theocritus.** *Theocriti, &c., Idyllia.*  
**Theophrastus.** *Theophrasti Characteres.*  
**Thucydides.** *Thucydides De bello Peloponnesiaco libri VIII.*  
**Valerius Maximus.** *Valerii Maximi Dictorum, &c., libri IX.*  
**Velleius Paterculus.** *Velleii C. Paterculi Historiæ Romanæ libri II.*  
**Virgilius.** *Publii Virgilii Maronis Opera.*  
**Xenophon.** *Xenophontis Opera.*

— Ma chère belle, repliqua Mlle. Feéray, il n'est pas permis de confondre un grand poète romain avec la femme de Collatin . . .

— Qui eut une aventure assez singulière, qu'elle prit au grand tragique, interrompit Meg; mais cela ne m'importe guère.—CHÉREULIEZ, Miss ROVEL.

interpose a comma to save one's self from the imputation of not knowing Latin. You and I are, of course, perfectly aware that "Terentii" is the genitive of Terentius; but how, would I ask, is a young fellow who, perhaps, has never attempted to learn Latin, to know that Terentii is not the author's *nominative* name? And what is to prevent his *speaking* of the Latin dramatist as "Terentii"? It is continually done; and the backs of books often get lettered CICERONIS and TERENTII (leaving out the "opera") for a similar reason.

What I have just suggested is very good when you have got your (sea, or) classical legs, but the beginner had better at first be guided by the table at pages 30 and 31.

You will now and then encounter a title of the following description:—

Cæsar's De Bello Gallico libri VII.

In such cases it is better to write—

Cæsar, De bello Gallico I.—VII.,

because the compositor or reader is likely enough to make an alteration for you whereby the article appears about 85 per cent. less valuable than it really is, thus:—

Cæsar, De bello Gallico liber VII.;

which trifling change very easily escapes notice.

It may, perhaps, be worth while to say that, here and elsewhere, I am not imagining an evil, but endeavouring to provide against the recurrence of awkwardnesses which have come under my notice in the course of actual work.

Pages 30, 31 are occupied with a table of authors called the Greek and Latin Classics. The object of the table is to assist the young cataloguer who does not know Latin, and to guide him in commencing his title with the proper word for each author, which is difficult on account of the genitive case being that which is mostly found on the title-pages. The column on the right hand gives the words with which the title-page of each book begins. Immediately to the left, in a prominent type, is found the uninflected or undistorted name of each author, with which the young cataloguer is to commence his title, putting a full stop immediately after this name. Old hands generally find something in a Latin (as well as in an English) title that they can omit. This is rather risky for a beginner to attempt. The danger of absurdity is materially lessened by his having the correct word to begin with, that by which the book will be called, colloquially—perhaps. On the left of the authors' names is an account of each classic in French, in which his name is given as the French are in the habit of calling him. This often differs materially from the name on the book, even to beginning with another letter, as in the case of *Élien* = *Ælian*. On the extreme left the name of each Greek author is given in Greek letters, for the double purpose of showing at once which are Greek writers, and that the name may be recognised and understood when seen in Greek. I suppose there are many of us who, if asked suddenly whether Lucan and Lucian were both Latin authors, and if not, which of the two was a Greek—might be puzzled for a moment. I am aware that if an author's name were to appear in Greek on a title-page, capital letters would be used, but that is very seldom; the more useful and much the most intelligible form is in the smaller letters. Moreover, it is almost a sign of a book in Romaic or Modern Greek when the title-page is given in Greek capital letters.

Pages 24, 35, and part of page 36 are occupied by about 150 titles in classics, comprehending more than 150 articles, and many more volumes. They represent a bundle of classical books which I once catalogued for a large firm of booksellers, at their request. This was done, *handling every book*, in four hours, without attempting to do the work quickly for any particular reason; one was "in the vein," probably. The titles as they now appear are as they came out in print without my having the opportunity of making any correction, which shows, I think, that the copy must have been legible, while the mistakes are accounted for. These two pages will be useful to the learner as showing the extreme conciseness with which classical books can be given. Abridgment is plentifully resorted to, the articles being for sale, and the catalogue of a temporary nature, as opposed to the reference catalogue, where cutting about of words is undesirable.

If any one is inclined to doubt the necessity of guidance in classical names, his attention is directed to the following, which appeared in the catalogue of one of our best houses:—

223 DEMOSTHENEM—Apparatus Criticus  
et Exegeticus v. Obsopoi, H. Wolfii, Io.  
Taylori et J. J. Reiskii, Annotationes Tenens,  
7 vols, 8vo, calf, 12s 6d 1824

DEMOSTHENES. Apparatus criticus;  
Wolff, et Reisk, 7 vols. 8vo, calf, 12s. 6d. 1824

On the right hand you have a sufficient title for selling purposes, without a form of the orator's name which is accusative—of certain ignorance in Latin forms; and the full stop denotes, in case of its being needful, that Demosthenes is the subject and not the author, and the semicolon makes considerable abridgment possible—nett result, two lines instead of four.

The rough-looking collection of titles which ensues is full of useful suggestion to those who have not had much experience in preparing matter for the press. Plenty of books show how to correct, giving examples of printed matter in an imperfect state; but none of the books, that I am aware of, show how the mistakes occurred, nor are foreign names, the most troublesome to ordinary persons, made the subject of remark. Besides pointing out some mistakes of the classical titles which follow, several methods of abbreviation are shown, which are applicable to serious cataloguing.

*Devices for gaining room and clearness.*

- 1007 "c." instead of "contra." You cannot say *Septem Thebas* without a "saving c."
  - 1007, &c. "a" is made use of instead of "edidit;" perhaps twenty times in the course of 150 titles.
  - 1020 "fid. opt." instead of "fidem optimorum."
  - 1027 "Nic." for "Nicomachean."
  - 1041, &c. A semicolon used to keep the name of each book separate, when a title holds several.
  - 1045, &c. "Ctes." instead of "Ctesiphontem."
  - 1061 "et" instead of "cura."
  - 1102, &c. "by" instead of "edited by."
  - 1116 stamp implies the binding of a prize.
  - 1094-1119 SOPHOCLES' instead of SOPHOCLES'S; and "Plato," instead of "Plato's"—passim. The dashes hide this.
- Notabilio.*
- 1010, &c. (Gul) inserted to show that Gul. = W.
  - 1052 and 1097 Hint to let columns begin with names instead of —.
  - 1112 Hint that the Latin *Rex* = *tyrannus*.

*"Printer's errors," partly due to the copy.*

- 1025 "Nichomachean" for "Nicomachean."
- 1033 "Antho" for "Anthon."
- 1050 "Septinem" for "Leptinem."
- 1054 "OPERA" instead of "—" among the "Demosthenes" titles. When one person writes a title, another arranges the slips, and dashes are substituted for names, these things occur.
- 1056 "Shillet" for "Shilleto."
- 1062 "J. A." for "T. A." (Theodore Aloys).
- 1063 "J." instead of "T."
- 1067 "J." instead of "T."
- 1070 "Muller" for "Müller."
- 1078 "J." for "A. J."
- 1081 "J. H. S." for "T. H. S."
- 1089 "Metamorpho sen" for "-sea" or "-ses."
- 1090 "Eclogæ" for "Eclogæ."
- 1091-93 Out of alphabet.
- 1107 "Merivali" for "Merivale."
- 1117 "J. Mitchell" for "T. Mitchell."
- 1121 "Teachinia" for "Trachiniae."
- 1135 "Adelphis" for "Ada phi."
- 1143-50 "— VIRGIL" out of place.
- 1148 "Erllord" for "Erklärt."
- 1148 "u" instead of "v," short for "von."

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 1002 ——— Tragedies in English prose, 8vo, 1s and 1s 6d *Oxford*, 1822 and 1810  
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 1004 ——— Lexicon, by Linwood, 8vo, 2s 1843  
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 1006 ——— Supplices, Notes by F. A. Paley, 8vo, 1s 1844  
 1007 ——— Septem c. Thebas, a C. J. Blomfield, 8vo, 1s 1829  
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 1009 ——— Choëphoræ, Copious Notes, by F. W. Peile, 8vo, 2s 1840  
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 1011 ——— Eumenides, a. F. A. Paley, 8vo, 1s 1845  
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 1016 ——— Prometheus, Notes and Examination Questions, 12mo, 1s 1833  
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- 1126 ——— Ajax, by R. C. Jebb, 2s 3d 1868
- 1127 ——— Antigone, by Schneidewin and W. Brown, 12mo, 1s
- 1128 ——— Tragediæ, Oxford Pocket, text, cloth, 1s

- 1129 TACITUS' *Germania*, *Ethnographi- cal, &c.*, Notes, by Latham, 2s 6d; *Annals*, with Commentary by P. Frost, 8vo, 6s 6d 1872
- 1130 ——— *English Notes*, by Valpy, Vol., II., part of the *Annales* and the *Historiæ*, post 8vo, 1s
- 1131 TERENTI' *Comediæ*, with *ordo*, 8vo, 1s, Delphin.; *Heautontimorumenos*, *Hecyra*, *Eunuchus*, and *Adelphi*, prose translation, 1s each
- 1132 ——— *Andria*, by T. L. Papillon, 12mo, 1s 9d, 1875; *Andria* and *Eunuchus*, by T. L. Papillon, 12mo, 2s 3d 1870
- 1133 ——— *Comediæ*, ribbed paper, uncut, 12mo, 1s 6d. classical ed., 1s 6d 1825
- 1135 ——— *Andria*, *Heautontimorumenos*, *Eunuchus*, *Adelphi*, *Hecyra*, and *Phormio*, more than 250 pages of notes, by J. Davies, thick 12mo, cloth, 3s 6d 1869
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- 1139 ——— *Peloponnesian War*, literally translated (Bohn), 2 vols, 3s 6d and 3s
- 1140 ——— by T. Arnold, of Rugby, Books I. to III., 8vo, 2s 1847
- 1141 ——— *Book VI.*, with Notes, by P. Frost, 8vo, 1s 6d 1854
- 1142 ——— *Lib. VIII.*, by F. Goeller, 2 vols, good calf gilt, 3s 6d 1836
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- 1147 ——— *Opera*, Dymock, 1s, 1866; 8vo, calf, 1s 6d Ozon., 1820
- 1148 ——— *Opera*, by Valpy, Notes only, ending with *Æneis XII.*, 1s; Erklard u. Th. Ladewig (German Notes), small 8vo, boards, 2s Berl., 1860
- 1149 ——— *Æneid*, by T. K. Arnold, 1s 1852
- 1150 ——— *XENOPHON.—Anabasis*, by J. F. Macmichael, 1852 and 1868; 2s 1873

**Classification.** The young cataloguer who classifies should avoid all seeming ingenuity of arrangement, which is the same thing as complication—because it gives trouble to those who will have to consult his work.

It is an exceedingly strong argument against classification that the misplacement or even the use of one innocent word is enough to reduce the whole arrangement to absurdity. The following example is part of a page of a steady-going German catalogue, where assuredly no joke is intended. This fragment is useful as showing to those who may doubt the utility of the vocabulary at the end of this book, the kind of terms and abbreviations which are met with in the most ordinary foreign catalogue:—

## Theologie.

13

- 397 Wackernagel, Ph., *deutsches Lesebuch*. I. Bd. 11. Abdr. Stuttg. 1851. Hlwd.
- 398 Walcker, K., *Aussprüche d. deutsch. Classiker u. Friedrichs d. Grossen üb. Politik, Nationalökonomie, Kirche u. Heerwesen*. Berl. 1875. br. (M. 3. —)
- 399 Webb, J. B., *Naomi or the last days of Jerusalem*. New. ed. With numerous illustr. by Gilbert. Lond. 1863. Lwd. (M. 9. —)
- 400 Weill, A., *Sittengemälde aus d. elsäss. Volksleben*. Novellen m. Vorw. v. H. Heine. 2 Bde. 2. Aufl. Stuttg. 1847. Hfz. (M. 6. 60)
- 401 Weisse, C. H., *kleine Schriften zur Aesthetik und aesthetischen Kritik zusammengest. v. R. Seydel*. Lpz. 1867. gr. 8. Eleg. Hlwd. (M. 7. 50)
- 402 Wichert, E., *Rauschen. Ein Strand-Idyll*. Leipz. 1881. br.
- 403 Widmann, G. R., *Faust's Leben*. Hrag. v. A. v. Keller. Stuttg. 1880. gr. 8. br. Publikation d. literar. Vereins. Nicht im Handel.
- 404 Wildermuth, O., *aus dem Frauenleben*. 2 Bde. Stuttg. 1855—57. Lwd.
- 405 — *neue Bilder und Geschichten aus Schwaben*. Stuttg. 1854. Lwd.
- 406 Wirmt v. Gravenberg, Guy von Waleis der Ritter mit d. Rade. Dtsch. v. W. v. Baudissin. Lpz. 1848. br. (M. 4. 50)
- 407 Wolzogen, E. v., *Immaculata. Erzählung*. Leipz. 1881. br. (M. 3. —)
- 408 Yonge, Ch., *Magnum bonum or mother Carey's brood*. 2 vols. Leipz. 1880. br. (M. 3. 20)
- 409 Zabaleta, I. de, *obras histor. politic. filosof. y moral*. Barcelona 1704. 4. Pgt.
- 410 Zacher, I., *die Historie von der Pfalzgräfin Genovefa*. Königsberg 1860. br.
- 411 Zedlitz, I. Ch. v., *dramat. Werke*. 4 Bde. Stuttg. 1860. 12. Hfz.
- 412 — *Gedichte*. Stuttg. 1859. 12. Hfz.
- 413 — *Waldfräulein. Soldatenbüchlein. Altnord. Bilder*. Stuttg. 1860. 12. Hfz.
- 414 Zinkgref, I. W., *scharfsinnige Sprüche d. Teutschen, Apophthegmata genannt*. Hrag. v. B. F. Guttstein. Mannh. 1835. br. (M. 3. —)

Theologie.

- 415 Zipoli, P., il malmantile racquistato, poema. Colle note di P. Lamoni ed altri. 2 voll. c. ritr. Firenze 1731. 4. Pgt.  
 416 Zola, E., Nana. 20. édit. Paris 1880. br. (Frcs. 3. 50)  
 417 — nos auteurs dramatiques. Paris 1881. br. (Frcs. 3. 50)  
 418 — le naturalisme au théâtre. Paris 1881. br. (Frcs. 3. 50)  
 419 Cecil's Tryst by the author of „Found dead.“ Leipzig 1872. br. (M. 1. 60)  
 420 Collins, Wilkie, the fallen leaves. 2 vols. Leipzig 1879. br. (M. 3. 20)  
 421 Forrester, Mrs., Viva. 2 vols. Leipzig 1878. br. (M. 3. 20)  
 422 Le Sage, der hinkende Teufel. Dtsch. v. G. Fink. M. Holzst. nach Tony Johannot. Pforzheim 1843. gr. 8. Hfz. (M. 9 —)  
 423 Whyte Melville, G. J., Sarchedon, a legend of the great Queen. 2 vols. Leipzig 1871. br. (M. 3. 20)  
 424 Molière, oeuvres. Tome I. II. Nouv. édit. enrich. de fig. en taille-douce. Amsterd., Wetstein, 1725. 16. Ldr.  
 425 Not wisely, but too well; by the author of „Cometh up as a flower.“ 2 vols. Leipzig 1867. br. (M. 3. 20)  
 426 Oliphant, Mrs., the greatest hairress in England. 2 vols. Leipzig 1880. br. (M. 3. 20)  
 427 Stowe, H. Beecher, Oldtown Folks. 2 vols. Leipzig 1869. br. (M. 3. 20)  
 428 Unfiad, L., die Schiller- u. Göthe-Literatur in Deutschland. 2. Aufl. München 1878. br. (M. 3. —)

I venture to think that the meaning of *elsäss.*, *m. Vorw.*, *Bde.*, *Auft.*, *Hfz.*, &c., in No. 400 of the above sample will not be immediately obvious to every English handler of books. The figures between parentheses are the publishing prices. The “second-hand” prices must have been in the margin of the original, if the catalogue is not an auctioneer's.

By way of showing what classification may do for us, here is a title from an English catalogue which would have been all right if the author's words could have been taken as they stood. It is to be presumed that the bookseller did not know that *Bodensee* is the name by which the Lake of Constance is known to those who dwell near it, and that no less than three countries, Austria, Baden and Switzerland, own its shores.

- 310 HOLLAND.—Capper's (S. J.) Shores and Cities of the Boden Sea, being Rambles in 1879 & 80, with map and numerous illustrations, 8vo, cloth, 7s (pub 18s) 1881

Catalogues are not alone here. Literature offers an example which might, I think, be called *classificatio in excelsis*. An American book of selections has lately been published in which the pieces are arranged “practically.” At all events the book is called a *Dictionary of practical quotations*. Among the examples are Lord Byron's famous line on young ladies who are fresh from school, and a verse in praise of the beauties of a lady's mouth from an old poet. This is how they come before us, practically conducted:—

OCCUPATIONS.

CULINARY.

Besides, they always smell of bread and butter.—BEFFO.

DENTISTRY.

Those cherries fairly do enclose  
 Of orient pearl a double row,  
 Which, when her lovely laughter shows,  
 They look like rosebuds fill'd with snow.  
 RICHARD ALLISON.

Criticism assists us by making it likely that a large proportion of those who use the word classification do not know the meaning of it. Thus, one of our very best English papers wrote of M. Leon Vallée's lately published *Bibliographie des bibliographies* as having a “double classification, one by titles or names of authors, the other by subjects.”

The truth is that the book is composed of two alphabets, one of authors' names, the other of the names or subjects of the books. M. Vallée has avoided classification, and explains in his preface that he has preferred to be useful rather than scientific.

**Clearness of statement.** There should never be the smallest doubt as to what you mean by a title. Look at the statement on the left just below :—

Our boys and girls, &c. vol. i. 1877.

Our boys and girls, &c. vol. i.

1877

which may very fairly be taken to mean the first volume of the year 1877, instead of which I believe it is intended to convey that the year 1877 constitutes the first volume ; an example of the British way of making a statement. If this seems hard on the Britisher, I may recall to the reader that not many years ago a street leading out of the Strand was labelled SURRY STREET on one side, and SURREY STREET on the other.

**Cloth,** "cloth boards," and "cloth lettered," at the present day mean practically the same thing, for scarcely a book, unless it be a school book, is now issued without having the name in gilt letters on the back or side. This being so, the cataloguer has only to write sewed or boards when books are not "done up" in the ordinary manner.

Cloth boards, in strictness, means that the millboard sides of a book are covered with cloth, as also the back, which bears a label on which the name and price are printed. This kind of binding was much used for sermons forty years ago. Another kind of cloth boards is where the millboard is covered with a drab cloth or canvas pale enough to receive the title of the book, exactly in the same manner that French and German books bear their titles on the paper covers. Modern "cloth lettered" books are sometimes now styled "cloth boards;" why, I cannot understand.

Cloth extra means that the end papers are of some colour or pattern, rather than white like the paper of the book, and the cloth itself a little ornamental in design. Cloth binding has attained such a degree of perfection, that it is very seldom a book from a leading house is not in "cloth extra" as a matter of course. This expression may also, practically, be dispensed with.

But when you come to characteristic ornamentation in gold, or "effects" in colour, symbolic of the contents of the book, which are now very general, the cataloguer will only be doing his duty in indicating this, in making the catalogue of a publisher. But when books of this kind occur in the collection of a second-hand bookseller, the bindings, if cloth, are not named, because books are generally assumed by persons at a distance to be in the publisher's binding ; the contrary has to be stated, when it is so.

**Colour in catalogues.** If a man has a pretty good collection of merely English publishers' catalogues, one of each kind, they form a heap, lying flatwise, of a foot thick twice over. A publisher naturally wishes his catalogue to be consulted as often as possible. It is therefore a great point that amid all these twenty-four inches of edges of paper the desired list should readily be caught by the eye. If you can contrive that colour is discernible on one of them, that catalogue is singled out at once.

Among other things, it may be worth while to recollect that the most enthusiastic collectors of catalogues, among men of business, have now

and then to lighten the vessel\* by throwing overboard some of the accumulation. Most catalogues, ninety per cent. very likely, being of the ordinary white, even on the outside, the odds are that a catalogue which is made agreeable-looking by means of colour, is not the first to become waste paper.

**Condensation.** Never abbreviate a word if you can help it, but do your shortening of a title by the omission of useless and the least important words.

I am here thinking chiefly of a catalogue for ultimate reference, for practical men, in which it is found vastly more convenient—to say nothing of the difference of expense—to have every title forced into one line, whatever number of words the title-page may contain. This process is called condensation; and I may say that any one who desires to acquire conciseness of expression will find it excellent practice to take ordinary titles, *i.e.* transcripts of title-pages, and reduce them, by striking out, to the compass of a given line of print. Those who try it will be surprised at the rapidity with which they get to catch essentials, and to measure them for the allotted space, at sight.

The title just below shows very well the way in which condensation of a title is most usefully done:—

Lunge (G.) A theoretical and practical treatise  
on the manufacture of sulphuric acid, vol. i.

The following shows the title, which is longer than that I have given, brought into the space of one line. First we have the usual title:—

Lunge (G.) Theoretical and Pract. Treat. on Man. of Sulph. Acid, &c. vol. i.;

—which, as practice in England goes, is a very fair sample, not one to provoke comment; but I think the next is much better:—

Lunge (G.) Manufacture of sulphuric acid, vol. i.

Here there is no crowding, no mutilation of words, there are no capital letters to importune the eye, and the student or bookseller sees immediately after the name of the author the subject-matter of his book without the obscuring verbiage of “theoretical and practical.” Pray what would a manufacturing book be if it were not practical, and what is practice but theory embodied? To divorce the two is to part soul and body.

I venture to call the following titles very good examples of what may be done in the way of condensation, by one who is practised in it. First we must have the transcript titles:—

DOWSE (T. S.)—On some Diseases of the  
Skin which are produced by Derangements  
of the Nervous System.

GRIFFIN (H. H.) Bicycles and Tricycles of the  
Year: being a Chronicle of the New Inven-  
tions and Improvements introduced each  
Season, and forming a Permanent Record  
of the Progress in the Manufacture of  
Bicycles and Tricycles; designed also to

assist intending purchasers in the choice  
of a Machine, 1879-80.

TODHUNTER (I.)—A Treatise on Plane Co-  
ordinate Geometry: as applied to the  
Straight Line and the Conic Sections.  
With numerous examples.

PRIVATE PRAYER BOOK for School Use.  
To which are added Six Short Sermons.

\* I believe that a vessel, strictly speaking, is something which holds (a ship is nothing without its hold) something else. Thus the cupboard or rack which holds catalogues is, not altogether figuratively, a vessel; and throwing overboard scarcely a figure of speech. Consequently the following would seem to be an unnecessary piece of ingenuity:—

Hold—of a ship. Corrupted by a very natural transition from the word *hull*.—WORDS, FACTS, AND PHRASES, BY ELIZABETH EDWARDS.

Mr. Edwards can afford to hear a dissentient voice, for once. His book is mostly admirable in its addition to and correction of our knowledge.

Just below is how they appear, without practical loss. When you are in good swing, less than half a minute is required for each operation.

Dowse (T. S.) Diseases of the skin from derangements of the nervous system.  
 Griffin (H. H.) Bicycles and tricycles; inventions and improvements, 1879-80.  
 Todhunter (I.) Plane co-ordinate geometry; the straight line and conic sections.  
 Private prayer book for school use, with six short sermons.

Nihil tetigit quod non conturbavit.  
 THE LATE LORD DERRY ON A LIBERAL STATESMAN.

**Con-fuse-us.** Con-fu-tsee, or Confucius, as he is more commonly called, is—as we all know—the great Chinese philosopher. The following title would almost justify one in believing that Con-fuse-us, or Con-fuse-ye, was the Great British “guide, philosopher and friend.” The title is transcribed from a publisher’s catalogue, so far as is needful to make out the case:—

A Synopsis of Livy’s History of the Second Punic War, books xxi.—xxiv., with . . . notes . . .

Would not any human being who did not know something about the contents of Livy’s writings suppose the above to mean the 21st to the 24th books of Livy’s history of the second Punic war? I suppose the fact to be that books 21, 22, 23, and 24 of Livy’s Roman history contain what he has to say about the second Punic war. If so, is it wonderful that general catalogues, which in England have frequently to be compiled from publishers’ catalogues, are unsatisfactory, when the very fount of information is thus muddled?

Here is another instance. A publisher wants to say that he can offer, in their original tongue, the books of Livy which tell of Hannibal and his exploits; at least, I imagine so, for that is all one can do without looking at the book. On the left hand, below, is given the publisher’s statement. On the right hand is shown how it ought to be made; for we may safely conclude, I think, that Livy did not devote twenty-two books of a story of Rome which dates *ab urbe conditâ*, to consideration of a Punic general, great man as he was:—

Livy’s Hannibal, books 21, 22, &c.

Livius, Historiarum libri xxi. xxii. (Hannibal).

The learner will observe that the right-hand entry corrects the awkwardness of giving the title of a Latin book in English words; another element of confusion which is seldom absent in home-made catalogues.

**Contrast; enlivening the page.** The reader will not find much said about this in the work before him, but the thought has never been absent; of which each page should bear witness. Most of us, in actual life, have met with faces almost exactly similar in their outline and features; yet there is “all the difference” between the two, because one of the faces is full of expression. If the writer has succeeded in his aim, the parallel examples which are found under **Reference titles** will be found to differ in this manner, arrangement or contrast of type being the means of giving expression to that which, in the ordinary course, might be tame or lifeless. Where a title is given to “the letter,” literally, and without thought, it presents a dead level of uniformity; when the spirit only is given, room is gained for the desired contrast.

One of the minor ways of enlivening a catalogue is to print the first line of each title larger than the rest; and if in a practical catalogue

you can contrive that the essence of the title is found in this line, you have achieved something. Here are one or two examples :—

*According to the letter.*

- PRIDEAUX (C. G.) A Practical Guide to the Duties of Churchwardens in the Execution of their Office. With List of Cases, Statutes, Canons, &c.  
TAYLOR (B.) Dramatic Poems, including all of Mr. Bayard Taylor's Poems dramatic in form, namely: "The Prophet," "The Masque of the Gods," and "Prince Deukalion" (Boston).  
TEMPLE BAR, vol. 55.  
WALTON (W.) A Collection of Problems in illustration of the Principles of Elementary Mechanics.

*According to the spirit.*

- Churchwardens' duties, *Prideaux* (C. G.)  
Masque of the gods, *Taylor* (Bayard)  
Mechanics, Elementary, *Walton* (W.)  
**Prideaux (C. G.)** Churchwardens' duties. With list of cases, statutes, canons, &c.  
Prince Deukalion, *Taylor* (Bayard)  
Prophet, *Taylor* (Bayard)  
**Taylor (Bayard)** Prophet, Masque of the gods, and Prince Deukalion; dramatic poems. Boston, 1880.  
**Temple Bar** vol. LV. (1879 I).  
**Walton (W.)** Elementary mechanics; illust. problems.

Conciseness and relief to the eye are not the only things shown here. When several works by a well-known author are included in one volume, it is quite likely that some day there may be difficulty in tracing one or more of them, especially if the writer's name is not remembered. This is provided against by the arrangement on the right, where each of Bayard Taylor's dramas has an index entry under the name of the work. "Temple Bar" shows how, primary and secondary titles being in one alphabet, an index entry is rendered needless, for it.

Another way of relieving the dead level of type in successive titles is to put the very few foreign words which occur now and then in English titles, in italics. And if another book be mentioned in the course of a title that you are printing, let it be given in italics, too. Both these little devices produce an effect which is agreeable to the eye. These are examples :—

- Gilliat (E.; Rev.) *Asylum Christi*, a tale of the Dragonnades.  
Rolleston (Frances; Miss) Testimony of the stars to truths revealed in the Bible, abridged from Mazzaroth, or the constellations.

**Coup d'œil in reference.** If the cataloguer chooses, he may often facilitate reference for the consulter of a catalogue, who, of course, would like instantly to see whether what he seeks is where he is looking, or not. Especially is this felt when several works of a similar nature are chronicled side by side; all of one author, perhaps. The titles of five books by Mr. C. P. Mason are here given, first in the usual concise way, and then in the way I would suggest for like cases, as a step in the direction of instantaneous reference.

I will anticipate the probable objection, "Oh, you are too elaborate; practical men cannot waste their time in that way," by saying that the transformation of these and like titles takes a minute for each, including all necessary thought. Perhaps, in the end, it may be found a cheap mode of saving "practical men" from wasting their valuable time when they are in search of information.

- |  |  |
|--|--|
| Mason (C. P.) Analysis of Sentences, applied to Latin. | Mason (C. P.) English grammar.               |
| Analytical Latin Exercises.                            | English grammar; first steps.                |
| English Grammar.                                       | (English) Grammatical analysis of sentences. |
| First Steps in English Grammar.                        | Latin; analysis of sentences.                |
| Grammatical Analysis of Sentences.                     | Latin exercises; analytical.                 |

In the examples on the right hand, the learner will see that an inserted

word, used to dovetail the title up, is denoted by parentheses ; and that a word whose position is shifted that the consulter may come "plump" on his quarry, or be instantly warned away, is followed by a semicolon. See suggestions under the head **Punctuation**.

**Cross references.** Never send an inquirer away, after he has found an article in your catalogue, by referring him to some other part of it ; excepting only when a work is named in its wrong place out of concession to long habit of erroneous entry. In one word, never make a cross reference if you can help it. The following is a good example of a case of necessity, when you have no index to help you out :—

Chrysostom. See John (St. ; *Chrysostom*).

I suppose that ninety-nine persons out of a hundred would look for the name "Chrysostom" in the letter C ; forgetting, or not thinking, that "Chrysostom" is but the nickname of an eloquent saint whose "name was called John."

A worse fault than sending the consulter of a catalogue away at once, is to give him half what he wants, and then disturb him to finish his researches in another place. That this should be done is one of the truths that are stranger than fiction. Examples could be given, were it desirable, in abundance.

Altogether, it may be taken, I think, as a maxim in cataloguing, that cross references are a sign of something faulty, whether the blame lie at the door of the producer of the book which is chronicled, because of an awkward title ; with the cataloguer, who ought to know better ; or with the person whom you expect to use your catalogue, and whose stupidity you feel you can safely rely upon. I think, if I had to catalogue a collection of books which did not require more than a moderately sized octavo volume, I would contrive to do it without cross references. The examples at pages 60, 61 show an attempt in that direction.

**Cut edges.** There are not two opinions, I suppose, among true lovers of books as to whether a new volume should reach them with its edges shaved into smoothness or no. For myself, half the pleasure of reading a new novel is gone if some one else has been through it first, even with a paper-knife ; for, oddly enough, as it seems to me, in some libraries they will set a boy to take the bloom off a new arrival, to deflower it, so to say, by cutting the leaves. A novel may be likened to a pleasure garden, as opposed to a *potager* ; you lounge through the former and linger in its pleasant places, while you hasten through the latter as you would through a street which leads somewhere. Cutting open a new book sheet by sheet, as you go along, gives time for digestion. But there is a practical side to this matter. A book on your shelves which is shaved round the edges sooner looks dingy. And many an intelligent bookseller will send a new book to a "likely" customer on inspection. If you cut books round, you put a stop to this mode of cultivating business, because a book can be read through and returned without leaving any trace.

**Das, le, &c.** Just as in English work, the "the" of a title immediately following an author's name is generally omitted in catalogues, the title to the right showing the proper way, *e.g.* :—

Freeman (E. A.) *The Norman Conquest.* | Freeman (E. A.) Norman conquest ;  
the corresponding article in French, German, and Italian is omitted in a catalogue, as :—

Iffland, Das Gewissen.  
Milton, L'Allegro.  
—— Comus.  
Molière, L'Avare.  
—— Le Misanthrope.  
—— Les précieuses ridicules.

Iffland, Gewissen.  
Milton, Allegro.  
—— Comus.  
Molière, Avare.  
—— Misanthrope.  
—— Précieuses ridicules.

The articles, *inter alia*, make alphabetical arrangement nearly impossible, and are disagreeable to the ear.

**Date.** "All titles in a well-ordered catalogue of books should give their dates." On the spur of the moment every one would assent to this *dictum*, and yet there are two kinds of catalogues which are exceptions; the one, a list of books published within the same year; the other a catalogue, for reference, of books on a particular subject (say education), which catalogue may be in use for several years because there is no later issue. In the latter case the objection to dates, from the consulter's point of view, is this. The catalogue is published (let us say) in 1879. In it is named a book with the date 1876. The catalogue is consulted in 1881. "Oh, dear," says the consulter, "no edition since 1876;" whereas there may have been editions published in 1880 and 1881. Then comes the remark, "We ought to have a catalogue of such things yearly." No doubt; but who will make it? If the above-mentioned reason for omitting dates be thought invalid, there is another, which cannot be gainsaid. The putting them to a catalogue of the kind I name is an impossibility, or, at least, a work of such labour as to prevent any one's undertaking it. Every book would have to be looked at in order to arrive at the dates, for publishers' catalogues in England do not give dates, with the one exception of Messrs. Trübners', in which the titles are perfect. By "perfect" I mean an exact copy of the title-page, headed by the author's name so that the articles can be ranged in alphabetical order. Messrs. Trübners' publication catalogue gives—what is apparently quite beyond the reach of the ordinary English cataloguer—the number of pages of introductory matter in a book, indicated by Roman letters, alongside of the number of figured pages. In German catalogues of reference, this kind of information is a matter of course. I am bound to add, that if I were a publisher, I do not think I would put dates in a catalogue, I would leave that to the professional catalogue makers.

When a date is not on the title-page of a book, but is *found* elsewhere, by seeking, indicate the fact by putting parentheses ( ) round the figures. The following is an example:—

Bulwer (E. L.) *Parisians*, 4 vols. cr. 8vo, n.d. | Bulwer (E. L.) *Parisians*, 4 vols. cr. 8vo (1872).

The craftsman, or man of craft, when balked in the title-page, turns the leaves of a book over a little, and from internal evidence can often give the date, when it has not been agreeable to the producer to let his book show signs of age. In this case of Bulwer's *Parisians* the desired figures are discerned at the end of the preface. On the left I have given the ordinary practice.

**De.** Omit from before French surnames the prefix "*de*." It can generally be dispensed with altogether, as in the case of Voltaire, whose full name is *François-Marie Arouet, dit De Voltaire*; but the name is great enough as simply "*Voltaire*." To the literary names Lamartine, Musset, and Stael also belong "*de*." They are best given—

Lamartine (A. de).  
Musset (A. de).  
Stael (Mad. de).

The German "von," from its commonness—for many a writer, and more than one bookseller, is entitled to it—may safely be done without; which saves a great deal of trouble. Ignorant people, who do not know the force, or rather the little force of "von," ostentatiously put it before a surname, and begin it with a capital letter. This, logically carried out, brings Hammer-Purgstall, Herder, Goethe, Schiller, and so on, *ad infinitum*, all under the letter V. Sometimes the British bibliographer "halts between two opinions," and presents an author's name in different parts of the alphabet, according as fancy guides; thus, the entries—

De Lamartine (A.)  
Lamartine (A. de)

might be discoverable in D and L of one catalogue.

Those who lead off with a "de" in French, and a "von" in German, must use the Italian "da" (the exact equivalent of *von*, meaning "of" or "from"\*) in the same manner. Thus we get Leonardo da Vinci (Leonard, of or from *Vinci*) under the letter D. Whence, if logic be admitted into these matters, it follows that Jack of the Beanstalk, and John o' Groats, in their quality of authors, must be sought under the letter O in a British catalogue:—

Of the Beanstalk (Jack).  
O' Groats (John).

The absurdity of entering such names as "Alphonse de Lamartine" under D, "Count von Moltke" under V, and "Leonardo da Vinci" under D, will be brought home to an ordinary man of business by pointing out that a conscientious clerk, guided by these principles—if one may be forgiven the expression—will plan the index of his employer's ledger thus:—

O  
Of Bristol, Kerslake.  
Of Cambridge, Deighton.  
Of Exeter, Drayton.

O  
Of Oxford, Parker.  
Of Taunton, Barnicott.  
Of Weymouth, Wheeler.

Thus all customers, with a beautiful simplicity, are comprehended under the one letter O.

"For nought is everything, and everything is nought."—REJECTED ADDRESSES.

On the other hand, "van" in Dutch names is generally retained in the front with a capital letter, as—

Van Dyck (if he have been a paper-stainer).  
Van Hooen.

**Defective titles.** I call a title defective when it reflects a title-page which does not convey to the mind what a book is about. A catalogue, like a dictionary, is for the use of those who do not know, rather than for those who do. Let us take a case. A book has lately been published, under the title—

Oliver (G.) Book of the lodge, and officer's manual, new edit.

No doubt I shall be met by the remark, "Oh, everybody knows that that book is on freemasonry." Very likely; but there are plenty of people in the world who "are not everybody," and there is many a young fellow entering upon business who is entitled—as is any one—to be told plainly the nature of an article which is offered for sale.

\* If you travel from Milan to Venice, your baggage is labelled *Da Milano per Venezia*.

Here are one or two more examples of defective titles. The following is most likely a volume of poetry, inasmuch as the writer is chiefly known by his graceful lyrics. Turning to the publisher's advertisement (not catalogue) one only finds (1879) that the work is "a new volume by Mr. Frederick Locker." For the benefit, therefore, of those who may consult your catalogue at a distance from the book, I think the entry should be made as on the right hand, below; here, as elsewhere, indicating added words by parentheses:—

Locker (F.) *Patchwork*.

Locker (Frederick) *Patchwork* (verse).

*Apropos*, it may be remembered that a favourite book some forty years ago, Captain Basil Hall's *Patchwork*, was a series of sketches of travel, in prose. The following titles each lack something, for those who have not special acquaintance with the subject or with the particular book:—

1. Grant (M.) *Franchise*; an educational test for the degeneracy of the House of Commons.
2. Schiller's *Ballads*. No. 1. *The Diver*, with notes.
3. Slade (H. P.) *Treatise on dew ponds*.

1. The reader will scarcely guess that it is the electors, not the elected, whose education is to be tried; the title-page does not tell you that. 2. I cannot understand a title from which you do not learn whether a book is in German or in English. 3. "What are dew ponds?" may any layman say to himself. It seems, as I found on going to the publisher's to look at the book, that dew ponds are a device for collecting dew on high sheep farms, where water is scarce. But the maker of a one-line catalogue for reference cannot indulge in the luxury of exposition. He has to remedy the obscurity of a title-page, which faithfully reflected in his title is equally cloudy, by index entries which lead the seeker to water for sheep farms:—

Dew ponds, *Slade* (H. P.).  
 Sheep farming. *Slade* (H. P.) Dew ponds.  
 Water for sheep. *Slade* (H. P.) Dew ponds.

Suppose any average young man is desired by his employer to look out the names of books which relate to sheep farming, or the supply of water on farms, will the expression "dew ponds" give him any light? Besides, he has first to hit upon the title which contains it. All trouble of this kind is saved by the method set forth under **Reference titles**.

Here is another defective title:—

Breeder's and fancier's pedigree book.

Surely the ordinary inquirer should be told what kind of animal the book concerns itself with. Pigeons are probably the theme, but there are a great many persons who do not care about pigeons, and whose minds are not carriers—of pigeons. The title-page of the book here referred to, and the publisher's catalogue, are equally silent on the matter.

**Dictionaries.** You will often see a dictionary described as on the left hand below. There is no occasion for such minuteness; the title, as given on the right, implies that the dictionary works both ways:—

**Nugent**, French-English and English-French dictionary.

**Nugent**, French \* dictionary.

If the dictionary were merely French-English, or English-French, this

\* To say "French and English" is open to the objection that it is too like "French-English."

would be distinctly stated, as, for example, in the two following titles, extracted from the catalogue of M. Otto Holtze, of Leipzig, who is now the publisher of the well-known (Karl) Tauchnitz dictionaries :—

Barth, Carl Friedr., lateinisch-deutsches Wörterbuch. Neue wohlfeile Ausgabe. gr. 8. 21½ Bogen. 1866. 1 Mk. 50 Pf.  
 ——— lateinisches Vocabularium. Stereotypausgabe. gr. 8. 8½ Bogen. 1839. 30 Pf.

The English reader is invited to notice the conscientious scruple with which the thickness of each book is given, even to a fraction of a sheet; and the admission of a date is absolutely not shrunk from.

It should be added that, practically, dates are hardly needed in an English publisher's catalogue. A book is either an evanescent article which is "gone" within a year, or it is a substantial work which is continually being reprinted. Catalogues are quickly purged of butterfly literature. The German titles just cited deal with the dead (in language) where all dates are equal. One book, although forty years old, is not more antiquated than if just published.

The following titles of "Tauchnitz dictionaries" indicate the kind of saving of room that may be effected :—

Dictionnaire, nouveau portatif, français-danois et danois-français. Edition stéréotype de Charles Tauchnitz. Nouvelle impression. 16. 48 Bogen. 1872.

3 Mk. 50 Pf.

Dictionnaire de poche, nouveau, des langues française et hollandaise. Edition stéréotype. 16. 50½ Bogen. 3 Mk.

Kaltschmidt, Dr. J. H., neues vollständiges Wörterbuch der englischen und deutschen Sprache nebst einem kurzen Abriss der englischen und der deutschen Sprachlehre. Dritte Stereotypausgabe, vom Verfasser selbst revidirt und wesentlich vermehrt und verbessert. Fünfter Abdruck. gr. 8. 80½ Bogen. 1873. 8 Mk. 25 Pf.

Dictionnaire danois, 16mo

K. Tauchnitz, 1872

Dictionnaire hollandais, 16mo

K. Tauchnitz ( )

Kaltschmidt (J. H.) German dictionary, large 8vo K. Tauchnitz, 1873

Tauchnitz (K.) Dictionnaire danois, 16mo 1872

———— Dictionnaire hollandais, 16mo ( )

The last two entries on the right hand show how I would give the Danish and Dutch dictionaries in an ordinary catalogue; how, in a rough way, one meets the colloquial expression "Tauchnitz dictionaries." It will be observed that I have been careful to say "K. Tauchnitz." In Leipzig there used to be two great publishing houses, both renowned for their dictionaries and for their editions of the Greek and Latin classics. As the books of each house are still actively sold, we have to take care, in cataloguing, to make it clear whether "Bernhard" Tauchnitz or "Karl" Tauchnitz is intended. In actual practice, the young cataloguer will come upon dictionaries of modern languages whose exact title is as follows. On the right is how I should be inclined to enter them for a catalogue, by way of counterpoise to the *Karl* Tauchnitz series of pocket dictionaries. In my titles I do not say anything about *portatif* or "pocket," because 16mo being half the size of 8vo, that should sufficiently mark the size :—

Wessely (J. E.) neues englisch-deutsches und deutsch-englisches Taschenwörterbuch, 16mo Leipzig, 1875

Wessely (J. E.) a new pocket dictionary of the English and French languages, 16mo Leipzig, 1869

Wessely (J. E.) German dictionary, 16mo B. Tauchnitz, 1875

Wessely (J. E.) French dictionary, 16mo B. Tauchnitz, 1869

B. stands for "Bernhard," a christian name of Baron Tauchnitz, volumes of whose famous collection of English authors are seen in every traveller's hand abroad, and are unseen when he lands. In England these editions have all the attraction of forbidden fruit, for they would destroy the sale at home.

**Expression through type.** Economy of space and clearness of statement are the chief things to which the young cataloguer's attention is directed in the course of these pages. But there is a farther kind of clearness which I should like to inculcate, if it can be done in the course of a few words. To write plainly for the printer and express clearly what has to be said, is not enough, because your matter has to be printed before it is seen by those for whom it is intended. A most important point, therefore, is, so to contrive your manuscript that it shall emerge from the printer's hands with the most telling aspect. An old-established house for which I worked several years, was good enough to say that I got more out of their printers than they had ever done—the MS. had that effect—which is what I want to convey here. To any one who thinks upon this matter—and a daily, hourly waste of force is surely worth consideration—it is lamentable to see the space and opportunity of striking the passing eye which is thrown away, I had almost said deliberately, by men of business who have announcements to make; from the highest to the lowest.

Coming back to catalogues, I have before me a "second-hand" catalogue which sprawls over the whole of its first page in staring capitals of various sizes that it contains books on "topography, geology, antiquities and angling, also on Staffordshire, Worcestershire, and Warwickshire, many of them scarce." But for its ugliness, and the room it would take, I should like to have given a facsimile of the page here. It is more agreeable to print part of a cover to a catalogue, which is as good an employment of the space in the contrast of type as I ever saw. It should be mentioned that the original is on green paper, which, of course, goes very happily with the black and white of the inside.

# Catalogue of Second-hand Medical Books,

## CONTENTS.

	PAGE
INSANITY, DISEASES OF THE BRAIN AND NERVOUS SYSTEM, ALCOHOLISM, ETC.,	1
MEDICAL JURISPRUDENCE, POISONS, ETC.,	7
MIDWIFERY AND DISEASES OF WOMEN AND CHILDREN,	8
DISEASES OF THE URINARY AND GENERATIVE ORGANS, STOMACH, LIVER, KIDNEY, RECTUM, ETC.,	9

A bookseller once ingeniously made black letter symbolic of the black arts of which his books were the exponents, thus. It is a hint of what I should like to see done where it is easily possible:—

Part 59.

1882.

## Occult Literature.

*CATALOGUE of more than One Thousand Works, all curious and interesting, and many of great rarity, on Alchemy, Amulets and Charms, Angels, Apparitions, Astrology, Chiromancy, Demons, Dreams and Visions, The Druids, Electricity and Magnetism, Exorcisms, Folk-lore, Freemasonry, and the Rosicrucian Mystery, The French Prophets, Geomancy,*

**Full title.** I suppose that the most elementary rule in cataloguing, the very alphabet of the matter, is that an author's name must be put before the name of his book in an entry in a catalogue. Otherwise you would never be able to get an author's books together under his name, and when anybody wanted to know what an author had written, you could not tell—from the catalogue. So much we will say almost comes of itself to the young aspirant in cataloguing. As to directions, he will probably be told to copy the title-page of a book, supposing full titles are the mode, or to leave out unnecessary words if practical titles are wanted. But as the green hand will often be left to find his way, it may be instructive, as showing that some kind of direction is needed, to take one title-page and see what comes of conscientiously copying it:—

### THE CABINET CYCLOPÆDIA.

CONDUCTED BY THE

REV. DIONYSIUS LARDNER, LL.D. F.R.S. L. & E.  
M.B.I.A. F.R.A.S. F.L.S. F.Z.S. Hon. F.C.P.S. &c. &c.

ASSISTED BY

EMINENT LITERARY AND SCIENTIFIC MEN.

#### Natural History.

DESCRIPTIVE AND PHYSIOLOGICAL  
BOTANY.

BY THE

REV. J. S. HENSLOW, M.A.

PROFESSOR OF BOTANY IN THE UNIVERSITY OF CAMBRIDGE.

LONDON:

PRINTED FOR

LONGMAN, REES, ORME, BROWN, GREEN, & LONGMAN,  
PATERNOSTER ROW;

AND JOHN TAYLOR,  
UPPER GOWER STREET.

1836.

Lardner. Cabinet cyclopædia. Conducted by the Rev. Dionysius Lardner, LL.D. F.R.S. L. & E. M.B.I.A. F.R.A.S. F.L.S. F.Z.S. Hon. F.C.P.S. &c. &c. assisted by eminent literary and scientific men. Natural History. Descriptive and physiological botany, by the Rev. J. S. Henslow, M.A. Professor of Botany in the University of Cambridge. London: printed for Longman, Rees, Orme, Brown, Green, and Longman, Paternoster Row, and John Taylor, Upper Gower Street. 1836.

Henslow (J. S.) Botany, descriptive and physiological, fcp. 8vo.

Lardner's Cabinet Cyclo. 1833

The first title given opposite on the right hand is a transcript title, proper enough in an official list. The second is what I would call a practical title, sufficient for all purposes of business. Let the reader who is interested in these matters, think what difference, whether of handiness or expense, would result from printing the catalogue of a large library in some such way as the latter. It must be recollected that a great library will generally have its MS. catalogue for those who care for the "mint, anise, and cummin" of bibliography.

In the following titles, see what is gained on the right hand by lack of "fulness." Which column most quickly and surely gives the searcher what he wants?

Hughes (Mrs. T. Frances)—Among the Sons of Ham: Notes of a Six Years' Residence in various parts of China and Formosa. With map. 8vo. 1881

Underhill (A.)—A Practical and Concise Manual of the Procedure of the Chancery Division of the High Court of Justice, both in Actions and Matters. Cr. 8vo. 1881

Willoughby (F. S.)—The Real Question of the Day—Patent Laws, England v. America: an Appeal to the Working Classes of Great Britain. 12mo. 1881

Chancery practice, *Underhill* (A.).

China; *Hughes* (Mrs.) Among the sons of Ham.

Formosa; *Hughes* (Mrs.) Among the sons of Ham.

Ham, among the sons of, *Hughes* (Mrs. T. F.).

*Hughes* (Mrs. T. F.) Among the sons of Ham; six years in China and Formosa. 8vo. 1881

Patent laws, *Willoughby* (F. S.).

*Underhill* (A.) Chancery practice, cr. 8vo. 1881

*Willoughby* (F. S.) Patent laws, England v.

America, the real question of the day, an appeal to the working classes of Great Britain, 12mo. *Stockport*, 1881

As against one entry each on the left hand, on the right Mrs. Hughes' book is presented under four different aspects—"Underhill" and "Willoughby" each twice—within the same space; and the eye is relieved by a slight contrast of type.

One of the most eminent publishers said to me, one day, *apropos* of this my essay: "You must give the exact title of a book; you must not add or take away anything, because that would be setting up your judgment against the author and the publisher of a book;" which sounds very well. My interlocutor was doubtless thinking of severe cataloguing, as in a bibliographical work. But I am pleading, not judging, in favour of practical handiness *v.* starch; and I believe the correct way of stating the case as between the authors of books (those who increase the number of them) and the chronicler of their multiplication, to be, that author and publisher are the best judges of a title-page, that being *their* trade, but as to a title for reference, perhaps the cataloguer may know best, that being *his* trade.

The writer speaks feelingly in this matter, because he has handled the outsides of books nearly as long as he can remember; and in his later days, somewhat to his astonishment, has found himself among the *auctores* of the printed incubus. In this latter capacity, with an amazing readiness of adaptation, he made his title-page too long. Of course it had to be curtailed, and yet from the point of view of a cataloguer it is unmanageable, while the author cannot spare a word. After the book was printed and launched on the world, a genius, with the *malapropos* of his race, said,—

Your title, "A continental tour of eight days for forty-four shillings," is a great deal too long.

JOURNEY-MAN. Give us a better one.

GENIUS (instantly). "A tour for two pun' four"!

With regard to not adding words to a title, the following, from a publisher's list, is a useful example:—

FLORILEGIUM AMANTIS. A Selection from Coventry Patmore's Poems, Edited by R. GARNETT. Fcap. 8vo. 5s.

On the title-page of the book you find merely the words—

Coventry Patmore, *Florilegium Amantis*, edited by Richard Garnett.

The publisher himself has found it necessary to double the number of words. For how, otherwise, is any one at a distance from the book to learn that *Florilegium amantis* means a collection of amatory pieces from already published works of Mr. Coventry Patmore? So, of course, a man of sense supplies the deficiency, when making a catalogue. Still, when I added words to a title I would always give them within parentheses, or else in the form of a note.

**Index entries.** Remarks on various ways in which the index to titles in a catalogue may be made more efficient, with examples, will be found under the heading **Reference titles**.

**Indexing books.** I have never broken stones by the roadside, nor elsewhere, but I have an idea that the nearest thing to it is the making an index for a book whose subject has no interest for you. On the other hand, if the book is one which you desire to master, I should say that there is no better way than to make an index for it. It is conceivable, for example, that a man might like to read Dante in the original tongue, without any great probability of his being able to do so, merely because he did not know Italian enough; for I believe that Dante, like Kant with regard to German, may be said to dwell in an atmosphere of his own. But if an occasional half-hour could be filched from any other employment, I can imagine no finer exercise for the would-be reader of the Divine Comedy, than to make a verbal index of the Italian, without using a dictionary or any other bookish aid. My persuasion is, that light would gradually come, and that meanings would, "little by little," show themselves; much as objects are, after a while, discerned in the cabin of a vessel when you go down from the brightness of the deck.

If a person, unacquainted with Italian, were to "turn to and tackle" a book in the true British way, with a dictionary, and possibly a grammar, he would, I think, find himself thrown back and discouraged by not finding the explanation of many a word, because inflections of them are what he would come upon in the author's page. But if he went on copying, in a British way, tenses and turns of phrase would gradually become intelligible—

Labor omnia vincit improbus.

Ungentel toil surmounts (or gets round) all obstacles.

You may, however, get to like a book by mere force of having to index it; to take a pleasure in meeting the uncouthest words, because you have met them before; to rejoice in long and difficult scientific names, just as a gymnast will go through seemingly impossible contortions, as if only because they would be too much for people in general. The writer has found himself in this manner grow to the savage names of Central African people and places, and to the scientific nomenclature of tropical fauna. Our countrymen who were captives in Abyssinia got to like their chains at last so well, that when the chains were taken off they were missed as an old friend is missed.

In indexing a book of travel in a comparatively unknown country, or of exploration in any country, it is important to give the names of specimens collected, of unusual or characteristic things seen, and so forth. The names of places visited, too, should be carefully noted. Sometimes, of course, as in Central Africa, a place where the traveller stays is a mere farm. A farm is worth mentioning when it is remote from other farms,

but only when it is so. A ship's log carefully records the names of vessels met in the open sea, in blue water; but on approaching land, in coming up the Channel, for example, so many vessels are seen that you cease to take account of them. So, probably, should an indexer do with small places which are spoken of in a book of travel.

A beginner will very likely be told to put in his index all important subjects touched upon, and, besides names of places, the names of objects of natural history and of all phenomena of nature, whether in geology, meteorology, or climatology. But suppose the explorer records that he went out six days running, in search of cockatoos, on only one of which he was successful; will you six times enter "cockatoos"? Or, suppose the traveller watched six nights in succession for the planet Mars, without seeing it at all, you can scarcely give entries in your index under the head of Mars, because that would be only tantalising a man who came for information; though you might index "astronomical observations," as showing that star-gazing even in such a bright latitude was sometimes fruitless. As a rule, note only cases of finding—"no catchee, no havee"—as a dark oracle has said. Imagine yourself a clerk in a house of business, sent after an account. You go six times before you get it. You may tell your employer of these visits, by way of accounting for your time, but you don't book Mr. — until you have made him bleed, however many times you have to run after him.

Here is a "dodge" which came to me during the indexing of a book. We will say that at page 370 of volume i. bananas are mentioned as being met with. In the index you write as on the left, and if bananas present themselves at page 370 of vol. ii. your slip bears as on the right:—

Bananas, i. 370.

Bananas, 370.

For when you enter upon the second volume, after making, perhaps, a couple of thousand entries marked i., you will be very likely to make the mistake of writing here and there i. instead of ii. You may prevent this by writing neither i. nor ii. for the second volume, and noting on the uppermost slip which reaches the printer's hand, "The index entries which have no Roman numerals are to be set as if they all contained a reference to vol. ii." To leave out the figure is more likely to be remembered in a mechanical piece of work than the change from i. to ii., and you will save yourself the writing a Roman numeral 2000 times, perhaps. Only you must agree with the printer "whiles you are in the way with him."

Some one will very likely pick me up here, and say, "I don't see why you should not treat every volume of a book as you are proposing for your second volume. Why not note merely the page in your index entry, and when the index of that volume is completed, mark on the bundle the number of the volume?"

That would not be safe, because if any of the manuscript got astray, you could not tell which volume it belonged to. Besides, you will find that the index to a book, however many volumes there may be of it, is generally one thing. As a consequence the index-slips of the several volumes will become intermingled as soon as you have done your work on each of them, in the process of making one alphabet of the whole manuscript. So that where the work extends to more than two volumes, each index-slip must bear the figure of the volume it belongs to. In my case there were only two varieties, the one marked vol. i., the other not marked vol. i., and therefore known to be vol. ii.

While indexing books, I have been most afraid of going on writing the number of one page after I have transferred myself to the next. I

do not know whether other people are similarly troubled, but it may do no harm to show how I have made one particular kind of error nearly impossible. The plan is, to lay down the slips which refer to one page in a perpendicular line. It may be reckoned, I think, that the average of index entries which refer to one page will not exceed six. The slips will lie on the table somewhat thus :—

I. 369	I. 370	I. 371	I. 372
I. 369	I. 370	I. 371	I. 372
I. 369	I. 370	I. 371	I. 372
I. 369	I. 370	I. 371	I. 372

If the entries of (say) four pages are laid down one after the other, and then taken up, they will have had time to dry ; and in the act of gathering each page's entries an error will be instantly detected ; and, allowing the slips to dry thus you get superior distinctness, besides that the operation of blotting each is got rid of. It may be observed that the slips are of different shape to those of page 4. That is one way of indicating the kind of work slips belong to without the necessity of looking at them. Where it is, for any reason, convenient to have the slips for two kinds of work of the same size, I would make confusion impossible by letting necessary marks on one of the two kinds be in red ink.

An index of subjects to the catalogue, to proceed *pari passu* with the alphabetical titles of the latter, would have doubled the value of the catalogue ; but thirty years have passed and the catalogue is still destitute of this inestimable auxiliary. The suggestion may still be carried into effect at any moment, as regards accessions for the future ; but the lost ground will be regained with difficulty.—*Ms. FAGAN'S LIFE OF PARIZZI.*

**Index and titles in one alphabet.** The above extract makes a very good text for this division of our subject. By *pari passu* I suppose Mr. Fagan to mean that when the titles are written from the title-pages of the books at the British Museum, the opportunity may be taken to write also such index entries as are thought necessary. What is to be done with them is not suggested. In this volume, in the right hand column of **Reference** examples, index entries corresponding to the titles are printed *pari passu*. As to retrospective indexing, that is a matter of so many clerks drilled and superintended.

This plan of having your index and titles in one alphabet, if carried out, beyond the indisputable advantage of the seeker not having to go from one place to another, effects a considerable saving in room. For example, "Kingsley's Letters," &c., under **Reference titles**, has no secondary entry. That would be mere repetition.

**Italian names.** In printing the names of persons, the Italians very frequently, but not always, let the christian name come after the surname, as in the example on the left hand immediately below, which is taken from a catalogue of the latter half of 1882. Our illustration is a particularly happy one, because on the right hand we have the same author's surname presented to us in the manner we are accustomed to at home, *i.e.* after the christian name:—

## LIBRI D'IMMINENTE PUBBLICAZIONE

MANZONI GIACOMO

STUDII  
DI BIBLIOGRAFIA ANALITICA

Vol. 1 con dieci tavole

DELLE DONNE FAMOSE

DI GIOVANNI BOCACCI

EDIZIONE TERZA CURATA

DA GIACOMO MANZONI

Fas. 2, ed ultimo

**Italian title-pages.** Among the pitfalls which a young bibliographer has to look out for and avoid, are Italian title-pages which contain an ascription or dedication to some great man (or person the author wishes to please) whose name is the most prominent thing. Those who do not read Italian not unnaturally take the name in large print to be that of the author. Here is an example:—

LA

VANA SPECVLAZIONE.

DISINGANNATA DAL SENSO

DA AGOSTINO SCILLA PITTORE.

DEDICATA

ALL' ILLUSTRISSIMO SIGNORE

IL SIGNOR

D. CARLO GREGORI.

*Marchese di Poggio Gregori,  
Cavaliere della Stella.*

IN NAPOLI:

MDCLXX.

With this hint the young cataloguer easily perceives that the fourth line of the title gives the author's name. So he "sits down quickly" and writes :—

Pittore (A. S.) *La vana specvlazione*, Napoli, 1670,

for the vocabulary at the end of this book has told him that "da" means "by." Only, the word "pittore" is Italian for "painter." So that the title has to be—

Scilla (Agostino ; *pittore*) *Vana specvlazione*, &c.

**Key.** In a reference catalogue, where each title takes a line, when you give a school book that has a separate key, do not make two entries for the two books, but let them appear somewhat thus :—

Otto (E.) *German conversation-grammar* (*Key*, 2s.) or. 8vo, boards, 5s. 6d.

Another piece of suggestion may be edged in here. There is also a German grammar of Otto's for Frenchmen. In a business-like title you write simply :—

Otto (E.) *Grammaire allemande*.

Or, if it is a French grammar for the instruction of Germans, the following sufficiently indicates what it is :—

Otto (E.) *Französische Conversations-Grammatik*.

This idea will be seen followed out with regard to dictionaries at page 46, the language of the title suggesting one of the two languages of the book,

**Language.** Some knowledge of each language in which books are likely to be encountered can hardly be dispensed with by one who would do satisfactory work in cataloguing. A young man is not very likely of malice aforethought to devote himself to the craft of recording books, or I would say to him, "Pass a year in France, Germany, Italy, and Spain (alphabetical order), each of them, in order to get the turn of phrase employed by each nation. Taking things as we find them, let a young man, if out of a situation, buy five hundredweight of *any books* in Latin, French, German, &c., which, if they are rubbish, he can probably get for less than 40s., and sell again some day at little (less or) loss. Let him pass a few of the weary hours of waiting till "something turns up" in copying the titles of these books. At first let him merely copy—without giving any thought, properly so called, to the matter—the titles of each volume ; there will be probably some 500 of them. When he has done that, let the vacuous youth go through the books again, and endeavour to make a practical title, such as a keen bookseller or librarian would be satisfied with. Then, if still idle, let our young man write a title in English of each of the books, first a full, and then a practical one. By the time the titles have thus been gone over four times, a considerable knowledge of the turn of phrase in the language, whatever it may be, will have been acquired, unless our amateur cataloguer be a very inapprehensive young fellow. This feeling of a language, as I am inclined to call it, is precious beyond computation, because you cannot claim to "know" the language until you have it. It becomes a kind of instinct by which you perceive, for example, whether something that is written or printed as part of your work is correctly given or no.

Never catalogue a book in such a way that the inquirer, when he comes to your entry, is in doubt as to the language of the work. This is one

of the incredible things until it is seen. The reader is invited to examine Nos. 11, 40, 126, &c. of the examples under **Reference titles**, in order to be convinced that continually are books sent forth with title-pages which, if faithfully copied, either do not tell, or mislead the inquirer as to, the language they are printed in. Surely there is something absurd in the same Latin book appearing in a catalogue under two different names, one English, the other Latin, according to the caprice of the editor, as—

Caesar de bello Gallico ( ).  
—— Gallic war.

Nothing is more tiresome to the conscientious labourer who is trying to get titles into alphabetical order, than the different ways and even different languages in which the title-page of one book may be worded. If it is, for example, a translation of Cicero's book *De Senectute*, you may have before you—

Cicero, Cato Major, translated,  
—— De Senectute, translated,  
—— Old age, translated,  
—— Treatise on old age, translated,

—to say nothing of "Cicero's" Treatise, or "Ciceronis" De, &c. These names of one book, beginning respectively with C, D, O, and T, will, if there are other works of Cicero in your collection of titles, get divided in the mechanical process of sorting, or else your alphabet will be made unsightly by keeping your matter right at the expense of manner. I would suggest the following way out of the difficulty. Let each title commence with "Old age," seeing that we are dealing with a work in English instead of Latin—putting the words which are added between parentheses. You have then—

Cicero (Old age) *De Senectute*, translated.  
—— (Old age) *Cato Major*, translated.  
—— Old age, translated.  
—— Old age, treatise on, translated.

In actual practice these will be distinguished one from another by the names of the translators, which will also govern the order of precedence, I suppose. Moreover, the above arrangement tacitly points out to those who may not know it that Cicero's essay called *De Senectute* is the same as his *Cato Major*. It may be useful, perhaps, to add that the *Laelius* and the *De Amicitia* of Cicero are one book. And it may assist in recollecting "which is which," that *major* is part of the Latin name for the treatise on "Old age;" for confusion is very easy. See also **Translations**.

If, elsewhere among the titles of translations of (say) Cicero you have but one title (one copy represented), as, for example—

Cicero, *Divinatio*, translated,

I would still let an English word head the title, as—

Cicero (Divination) *Divinatio*, translated,

so that the body of titles which record translations into English may present an alphabet of English words—not a jumble of Latin and English—to start with.

The title which follows on the left is a droll instance of British antipathy to taking a title as it is found in a book, and letting it tell its own story. I get this example from the catalogue of one of our smartest men of

business, a "coming man." That on the right hand seems the more obvious way of "putting things:"—

SULLY (Duke) *Memoirs, portrait*, 10 vols. 12mo, calf gilt, FINE COPY, 10s. 6d. (in French) 1778      Sully (Duc de) *Mémoires*, 10 vols. 12mo, calf gilt, 10s. 6d. Paris, 1778

It can hardly be necessary to enlarge upon the beauties of a calf copy at a shilling a volume. Wasting eulogy on known books which are cheap enough to achieve their own sale is one of the ways in which catalogues are made to cost more money than they need do.

With Latin books for schoolboys it is very rare to find the title-page so phrased that, away from the book, you can be sure they are in Latin. Here are two honourable exceptions:—

Cicero, *De oratore libri tres*; a A. J. Wilkins. Luciani *Vera historia*; a C. S. Jerram.

The titles, here curtly given, show that the language *can* be indicated.

In illustration of the handiness of some knowledge of Latin to the cataloguer, I transcribe what is found outside of one of the "Teubner Classics," as they are familiarly known in England. When a book is in paper, that is, sewed, as most foreign books are, the title printed outside is generally identical with the inner one. At all events it is taken to be so.

Ciceronis Opera, No. 9a. Bibliotheca scriptorum Græcorum et Romanorum Teubneriana. M. Tullii Ciceronis actionis in C. Verrem secundæ sive accusationis, libri i.-iii. recognovit Reinholdus Klotz, Lipsiæ in ædibus B. G. Teubneri. MDCCCLXXVII.      Cicero, in Verrem, ii. lib. 1-3; Klotz, 12mo Teubner, 1877

This book is sufficiently catalogued as on the right hand.

Any German or foreign bookseller would know what was meant, and be thankful that verbiage was spared him.

A Library without a catalogue is like a country without a map, a bank without its books, a ship without a compass, a manor without its rolls, an apothecary's store in which neither jars, bottles, nor drawers are labelled, a chart without soundings, a series of precedents without a digest, or—to borrow the metaphor of Master JANOTUS DE BRAGMANDO—"a cathedral without bells, a donkey without a saddle, and a blind man without a staff."

STANDARD, April 15th, 1879.

**Library catalogues.** Four different styles of titles for a library catalogue are here illustrated. The last and more important kind is that which is intended for consultation by students of every degree; frequently, perhaps, where immediate access to the books themselves is impossible. These titles need, therefore, the greater care. The cataloguer has to bear in mind that the catalogue of a very large collection is apt to be a big book itself. He has, accordingly, to be as concise as he can, with a view of keeping the size down; or if the size be conceded, to see that the best use is made of the space at command. See pages 58, 60, 61, &c.

An ordinary circulating library, or the circulating department (as opposed to the "reference") of a free library, must have a rough and ready catalogue, suited to the rough and ready demands of its *clientèle*; in one alphabet, without an index. An index would be only an embarrassment in such a catalogue. Instead of indexing, works must be entered, occasionally two or three times each, under the name by which they are most likely to be asked for. "Kingsley's Yeast," for instance, will come twice, under K and under Y—

Kingsley (Charles) Yeast.

Yeast, by Charles Kingsley.

Mr. Macgregor's "Rob Roy on the Jordan" three times, perhaps four, and so on:—

Jordan. Macgregor (J.) Rob Roy on the Jordan.  
Macgregor (J.) Rob Roy on the Jordan.

Palestine. Macgregor, Rob Roy on the Jordan.  
Rob Roy on the Jordan; by J. Macgregor.

A royal octavo page printed in the type of these examples will hold 160 entries; a volume of 100 pages, therefore, would give you 16,000 entries of one line each, representing, perhaps, 7000 books.

The writer can, from his own experience as a reader—before he knew that there were such things as printed catalogues—show the object of, or the necessity for, this kind of iteration. When very young he read the "Heiress of Bruges" with a great deal of pleasure, and the name of the hero, Lambert Boonen, will be remembered as long as he lives. But of the name of the author he took no sort of notice, and he would not know it now, probably, but that his business happens to be that of recording author's names. So that the "Heiress of Bruges" would have been inquired for by the writer at any library under the book's name merely, and not as Grant's "Heiress of Bruges." The inference is, that for people in general, and more especially for the kind of public which goes to a free library for its books, the catalogue must be made so that books can be found in it by people who do not know and do not care who is the author of them.

Midway between the rough and ready order of catalogue just considered, and the high bibliographical, or catalogue of a library of official position, lie two intermediate stages, where we will pause for a few minutes. These are the catalogues of circulating libraries of the higher stamp—frequented by the more fortunate section of society—which include the names of all the best and newest books in recent literature, and the catalogues of what are called "learned bodies," whose collections are the resort of the studious. A third stage is considered under **Reference titles**.

On the lower half of the next page are given as many titles as it will hold, culled from three pages of the catalogue of a rather ambitious London library. Alongside of them I have printed the same titles as they might have appeared, in order to show, by a specimen, how the space allotted for the catalogue could have been made more useful.

On the left, the uselessness or absurdity of saying "1 vol." in every entry of a book which is not in several volumes, is strikingly seen. On the right, a habit of conciseness and directness enables us to give the titles of the left-hand column supplemented by fourteen entries beginning with the subject or central word of the name of almost every book which can advantageously be presented a second time. Thus, there may be many readers who would like to see a volume relating to the Prince Imperial, who do not recollect that one has been written by an author of the name of Barlee. For such, a catalogue on the plan of the left-hand examples is useless. On the right hand this and similar cases are provided for, while neatness of appearance is not less consulted.

It may be worth while to say that the Geographical Society's catalogue has not been *selected* for remark. Some years ago the writer bought the volume at a bookstall for 6*d.*, without the smallest intention of being critical. But when he came to write about library catalogues, he looked at that of the Royal Geographical Society, the only example of a learned body's catalogue he had met with, to see how they dealt with their books. See pages 59, 60, 61. It makes little difference if there is an index volume, because the consulter of one book may be miles away from the other.

- Abbot (Maj.-General) Afghan war, 1838-42.  
 Afghan war, 1838-42; *Abbot* (Maj.-General).  
 Africa, South; *Atcherley* (Rowland J.) Trip.  
 Africa, South; *Browning*, Fighting and farming.  
 Africa, South; *Colenso* (Frances E.) Zulu war.  
 Amos (Sheldon) English constitution, 1830-80.  
 Arnold (Matthew) Last essays on church and religion.  
 Atcherley (Rowland J.) Trip to Boerland.  
 Aynsley (Mrs.) Hindostan, Kashmir, and Ladakh.  
 Baird (Henry M.) Rise of the Huguenots, 2 vols.  
 Barlee (Ellen) Life of the Prince Imperial.  
 Bismarck in the Franco-German war; Busch, 2 vols.  
 Bradlaugh (Charles) a biography, by Headingley.  
 Browning (F. G.) Fighting and farming; South Africa.  
 Burn (Robert) Old Rome, the ruins, Campagna, &c.  
 Burton (John Hill) Reign of Queen Anne, 3 vols.  
 Church and religion; *Arnold* (Matthew) Last essays.  
 Church doctrine and spiritual life; *Cook* (F. C.).  
 Colenso (Frances E.) Zulu war and its origin.  
 Cook (F. C.) Doctrine and spiritual life; sermons, &c.  
 Crozier (John Beattie) Religion of the future.  
 English constitution, 1830-80; *Amos* (Sheldon).  
 Fonblanque (C. Albany de) Iceland; five weeks.  
 Franco-German war; Busch (Dr.) *Bismarck*.  
 Huguenots; *Baird* (Henry M.) History, 2 vols.  
 Iceland; *Fonblanque* (C. Albany de).  
 India; *Aynsley*, Hindostan, Kashmir, and Ladakh.  
 Napoleon. *Barlee* (Ellen) Prince Imperial.  
 Religion of the future; *Crozier* (J. B.).  
 Rénusat (Madame de) Memoirs, vols. I. and II.  
 Rome and the Campagna; *Burn* (Robert).
- Abbot, Major-Gen., Journal and Correspondence of The  
 Afghan War, 1838-1842, 1 vol.  
 Amos, Sheldon, Fifty Years of the English Constitution—  
 1830-1880—1 vol.  
 Arnold, Matthew, Last Essays on Church and Religion,  
 1 vol.  
 Atcherley, Rowland J., Ph.D., A Trip to Boerland.  
 Aynsley, Mrs. J. C. M., Our Visit to Hindostan, Kashmir,  
 and Ladakh, 1 vol.  
 Baird, Henry M., History of the Rise of the Huguenots,  
 2 vols.  
 Barlee, Ellen, Life of The Prince Imperial, 1 vol.  
 Bismarck in the Franco-German War, by Dr. Busch,  
 2 vols.  
 Bradlaugh, Charles, Biography of, by Adolphe S. Head-  
 ington, 1 vol.  
 Browning, Fred. G., Fighting and Farming in South Africa,  
 1 vol.  
 Burn, Robert, M.A., Old Rome, a Handbook to the Ruins  
 of the City and Campagna, 1 vol.  
 Burton, John Hill, D.C.L., A History of the Reign of Queen  
 Anne, 3 vols.  
 Colenso, Francis E., The History of the Zulu War and its  
 Origin, 1 vol.  
 Cook, Rev. F. C., Church Doctrine and Spiritual Life,  
 Sermons, &c., 1 vol.  
 Crozier, John Beattie, M.B., The Religion of the Future,  
 1 vol.  
 De Fonblanque, C. A., Five Weeks in Iceland, 1 vol.  
 De Rénusat, Madame, Memoirs of, 1802-1808, vols. I.  
 and II.

Pages 60, 61 are occupied with eighteen entries selected from the catalogue of a learned society. On the right of the entries are printed titles of the same books, interwoven with an index, to show how much more efficiently an inquirer might be served.

(1) Is universally known as the "Imperial dictionary of biography," under which heading the entry should be found. But the title given has effectually hidden it. The heading "dictionary" leads to another consideration. Prefaced by this word the catalogue and its supplement (1865-71) tender six entries of dictionaries of languages and of geography, whence it follows that the strength of the Royal Geographical Society's library in these indispensable articles of reference is half a dozen books, or that the remainder of the dictionaries are stowed away in the catalogue under some other word yet to be discovered; or, very likely, that there are several such *cacheettes* or *oubliettes* which the instant\* seeker cannot or will not ferret out. (2) Is well known as Tauchnitz' Russian dictionary. People who are accustomed to the use of books, but not to the use of this catalogue, will look for (2) under Tauchnitz and (1) under Imperial. Finding neither, and having no index to guide them, they will go empty away. (3) This, from the great "minute philosopher," is, of course, of value to all who have anything to say or to learn about the Red Sea. But I do not know how a seeker is to find the book without going through the whole catalogue, and then he must know German in order to detect it. Suppose a member of parliament said to his private secretary, "Make me a list of all books on the Red Sea which are in the library of the Geographical Society;" is it not very likely that the young gentleman would overlook this work, the catalogue being without an index? And if it had an index, I suppose the lawful entry would be—

Rothe Meer (das).

Now, even members of parliament are not so handy with German that they would ask for a book like that of Ehrenberg by the name known to the author. They would say, "Have you Ehrenberg's 'Coral of the Red Sea' in German?" Well, then, would not the usefulness of a catalogue of books for reference, many of which are in foreign languages, be incalculably increased by translated headings or entries, in addition to those which are a matter of course? My specimen, to the right of the sample of the existing catalogue, is an attempt in this direction. (4, 5, 6, 7) Show how greater clearness may be attained with an economy of room which enables us to give additional information. This is seen in the right hand column, and fairly illustrated by (8) on the left. If a man is upon "silk," how is he to find "John of Homergue" quickly, if at all? (9) I am, let us say, gathering information about the Indian Archipelago. I ask a friend where I shall best find it. "Oh," he says, "in the Journal of the Indian Archipelago; the Geographical Society have it." I look in their catalogue under "Journal," and perhaps under "Archipelago," and do not find it. Perhaps I ought to look under "Indian," but I say the seeker has no business to be sent about in this way. (10) Much the same applies here. (11) Is a stronger case. Suppose I am full of desire to learn something about Aden and its history. How on earth am I to know or guess that "India" comprehends it—in the Geographical Society's catalogue? (12) Here we have a delightful muddle entirely due to that enemy of all clearness, *i.e.* classification. We are now landed in America, still under the "Indian" flag. Is the great West, as well as

\* "Vultus instantis tyranni."

- Dictionary.** Imperial Dictionary of Universal Biography; comprising a Series of Original Memoirs of Distinguished Men of all Ages and all Nations, by Writers of Eminence in the various branches of Literature, Science, and Art. *Portraits.* 3 vols. Imp. 8° <sup>1)</sup>  
 — A new Pocket Dictionary of the English and Russian, and of the Russian and English Languages. 18° *Leipzig*, n.d. <sup>2)</sup>  
**Ehrenberg, C. G.** Natur und Bildung der Coralleninseln und Corallenbänke in (*etc*) Rothen Meere. 4° *Berlin*, 1834. <sup>3)</sup>  
**Ellis, William.** History of Madagascar. *Map and Plates.* 2 vols. 8° <sup>4)</sup>  
 — Narrative of a Tour through Hawaii, or Owhyhee, with Remarks on the History, Traditions, Manners, Customs, and Language of the Inhabitants of the Sandwich Islands. *Map and Plates.* 8° <sup>5)</sup>  
 — Polynesian Researches, during a Residence of nearly Eight Years in the Society and Sandwich Islands. *Map and Plates.* 4 vols. 12° <sup>6)</sup>  
 — Three Visits to Madagascar, during 1853-5, including a Journey to the Capital, the Natural History, &c. *Woodcuts.* 8° 1858. <sup>7)</sup>  
**Homergue, John d'.** Silk Culturist's Manual, or a Popular Treatise on the Planting and Cultivation of Mulberry Trees, the Rearing and Propagating of Silk Worms, and the preparation of the Raw Material for exportation. *Plate.* 12° 1858. <sup>8)</sup>  
**Indian Archipelago.** Journal of the Indian Archipelago and Eastern Asia. *Maps and Plates.* 9 vols. and New Series, vols. I. and II. 11 vols. *Philadelphia*, 1839. <sup>9)</sup>  
 — **Officers.** Grievances and Present Condition of our Indian Officers, considered with a view to improvement and redress under future Indian Administration. 8° *Bombay*, 1853. <sup>10)</sup>  
 — **Papers.** Correspondence relating to Aden. *Map.* [Parliamentary Report.] Folio. 1839. <sup>11)</sup>
- Account of the conduct of the Religious Society of Friends towards the Indian tribes in the Settlement of East and West Jersey and Pennsylvania to 1843, 8vo.**  
*Aborigines' Protection Society*, 1844
- Aden; *Correspondence.*  
 America, North. *Account.*  
 Arabien. *Niebuhr* (Carsten).  
 Asia, Eastern. *Journal of the Indian Archipelago.*  
 Baumwolle, *Ritter* (Carl).  
 Biography, *Imperial Dictionary.*  
 Corallen, *Ehrenberg* (C. G.).
- Correspondence** relating to Aden, folio.  
*Parliamentary Report*, 1839
- Cotton. *Ritter* (Carl) Verbreitung der Baumwolle.  
 Discovery. Oerio, History of the Portuguese.  
**Ehrenberg** (C. G.) Coralleninseln und Corallenbänke im Rothen Meere, 4to. *Berlin*, 1834  
**Ellis** (W.) History of Madagascar, 2 vols. 8vo. 1853  
 — Polynesian researches, 4 vols. 12mo. 1858  
 — Three visits to Madagascar in 1853-55, 8vo. 1826  
 — Tour through Hawaii or Owhyhee, 8vo.  
 Erdkunde, *Ritter* (Carl).  
 Friends, Religious Society, *Account.*  
 Geography. *Ritter* (Carl), *Erdkunde.*
- Grievances** and present condition of Indian officers, &c. 8vo. *Bombay*, 1853  
 Hawaii, *Ellis* (W.).  
**Homergue** (John d') Silk culturist's manual, 12mo. *Philadelphia*, 1839  
**Imperial** dictionary of universal biography, 3 vols. imp. 8vo. *Blackie*, ( )
- Indian Archipelago, *Journal.*  
 " Officers, *Grievances.*  
 " Tribes, *Account.*  
 Jersey, East and West, *Account of the . . . conduct of . . . Friends.*  
**Journal** of the Indian Archipelago and Eastern Asia, 9 vols.; and New Series, vols. I. II.; 11 vols. *Singapore*, 1847-58

- **Tribes.** Account of the Conduct of the Religious Society of Friends towards the Indian Tribes in the Settlement of East and West Jersey and Pennsylvania, to 1843. 8° <sup>12)</sup>  
*Maps. Published by the Aborigines' Protection Society, 1844.*
- Niebuhr, Carsten.** Beschreibung von Arabien aus eigenen Beobachtungen und im Lande selbst gesammelten Nachrichten abgefasst. *Maps and Plates.* 4° *Kopenhagen, 1772.* <sup>13)</sup>
- Norie, J. W.** A Complete Epitome of Practical Navigation; containing all necessary Instruction for keeping a Ship's Reckoning at Sea; with the most approved Methods of ascertaining the Latitude by Meridian, Single or Double Altitudes, and the Longitude by Chronometers, or Lunar Observations; including a Journal of a Voyage from London to Madeira; to which is added a Correct and Extensive Set of Tables; augmented and improved and adapted to the New Nautical Almanac, by Arthur B. Martin. *Maps and Plates.* 8° *London, 1864.* <sup>14)</sup>
- Osorio, Jerome.** History of the Portuguese, during the Reign of Emmanuel; containing all their Discoveries, from the Coast of Africa to the farthest parts of China; their battles by Sea and Land, their Sieges, and other memorable exploits; with a Description of those Countries, and a particular account of the Religion, Government, and Customs of the Natives; including also their Discovery of the Brazils, and their Wars with the Moors; translated by J. Gibbs. 2 vols. 8° 1752. <sup>15)</sup>
- Ritter, C.** Erdkunde im Verhältniss zur Natur und zur Geschichte des Menschen, oder Allgemeine vergleichende Geographie, als sichere Grundlage des Studiums und Unterrichts in Physikalischen und Historischen Wissenschaften. 12 vols. in 32 parts. 8° *Berlin, 1822-1858.* <sup>16)</sup>
- Über die Geographische Verbreitung der Baumvolle und ihr Verhältniss zur Industrie der Völker alter und neuer Zeit. Part 1. Antiquarischer Theil. 4° *Berlin, 1852.* <sup>17)</sup>
- Über die Geographische Verbreitung des Zuckerrohrs. <sup>18)</sup>  
*Map.* 4° *Berlin, 1840.*
- Madagascar, Ellis (W.).  
 Mulberry trees; *Homeryue* (J. d') Silk culturist.  
 Navigation, *Norie* (J. W.) Epitome.  
**Niebuhr** (Carsten) Beschreibung von Arabien, 4to. *Kopenhagen, 1772*  
**Norie** (J. W.) Epitome of navigation, with tables, 8vo. 1864  
 North American Indian tribes, *Account of the Society of Friends.*  
**Osorio** (Jerome) History of the Portuguese, 2 vols. 8vo. 1752  
 Owlhee, *Ellis* (W.).  
 Pennsylvania, *Account of the Society of Friends' conduct.*  
 Polynesian researches, *Ellis* (W.).  
 Portuguese, *Osorio* (Jerome) History.  
 Red Sea. *Ehrenberg* (C. G.) Coralleninseln, &c.  
**Ritter** (Carl), Erdkunde, 12 vols. in 32 parts, 8vo. *Berlin, 1822-58*  
 — Geogr. Verbreitung der Baumvolle und ihr Verhältniss zur Industrie der Völker alter u. neuer Zeit, I. antiquarischer Theil, 4to. *Berlin, 1852*  
**Ritter** (Carl) Geogr. Verbreitung des Zuckerrohrs, 4to. *Berlin, 1840*  
 Russian Dictionary, *Tauchnitz* (Carl).  
 Sandwich Islands. *Ellis* (W.) Tour through Hawaii, &c.  
 — *Ellis* (W.) Polynesian researches.  
 Silkworms; *Homeryue* (J. d') Silk culturist.  
 Society Islands; *Ellis* (W.) Polynesian researches.  
 Sugar cane. *Ritter* (C.) Verbreitung d. Zuckerrohrs.  
**Tauchnitz** (Carl) Russian dictionary, 16mo. *Leipsic, ( )*  
 Zuckerrohr, *Ritter* (Carl).

the great East, outside of Hindostan, to be sought under "Indian?" This liability to confusion through the indiscriminate use of the word "Indian" led me, in a catalogue I once made, to use "Hindostan" for the Indian peninsula, and "America, North," or "North America" when India or Indians of the West were in question. (13) Suppose I am allowed to consult anything the Geographical Society possesses on Arabia, how am I to learn that the library contains this, if I do not know of the book? (14) Familiarly known by those who use it as Norie's "Epitome," merely. The eight lines gained are a valuable contingent towards the space wanted for the index. (15) I suppose that what this book has to say about Brazil and the Moors has its use or interest. Pray how does the Geographical Society's catalogue lead to that? It takes eight lines for the book. On the right hand, three lines suffice, one of which is headed "Brazil," and another "Moors." (16, 17, 18) Here are three books by the celebrated Carl Ritter, one of the world's greatest geographers; on Africa, on the distribution of cotton, and on the sugar cane. Will any one tell me how people looking for cotton or the sugar cane are to perceive them? See, *per contra*, under "cotton" and "sugar" on the right hand.

**Made-up books** lead to a kind of confusion in catalogues for reference, which is of more than passing moment. For example, we often see a selection of pieces by a popular author, which is called after his name (say) the "Gulliver birthday book." This is all right; and an ordinary person would think it simple enough to enter the book according to the name, as it stands—

Gulliver Birthday book,

so that everybody could see what it was. But your *pseudo*-bibliographer has a chance of putting his confusing fingers to work, and he uses it. This is what we get:—

Gulliver (L.) Birthday book;

from which, in after years, people learn that the distinguished traveller has written a book called the Birthday book; which, if he never called one so, he has not done.

The force of the objection here made can only be estimated if you imagine a young fellow, long after the reader and writer of this have ceased to "cumber the (surface of the) ground," desired to write out, for a library, or for the customer of a bookshop, a list of Mr. Gulliver's productions. The young man copies from the catalogue which has been printed for reference. Besides the works which have undoubtedly issued from the traveller's pen, the transcriber notes as one of the author's works a selection, got up for sale, from all or several of them; not knowing what he is about, because the catalogue misleads him. Is not this kind of work to be guarded against?

The case is not complete without farther imagining the customer to order the books named in the written list, afterwards finding out that he has been induced to buy works in duplicate, which duplicity is laid to the bookseller's charge.

It may be said, Everybody knows what a "birthday book" is. Perhaps he does, now; but I will put a case. Just thirty-five years ago, a well-known writer issued at Leipzig a series called the *Sonntagsweihe*. Does "everybody" in England know that to be a collection of sermons which may, or may not have been published previously?

**Maps.** Any proper account of a map in a catalogue gives the dimensions in feet or inches, thus—

Western hemisphere, 50 × 42.

Having upon one occasion to make a catalogue of all British maps (not charts) that were obtainable in the ordinary way of trade, I had the curiosity to ask at the next map-maker's whether the *order of the figures* signified anything. The answer was, "Nothing." Still, I could not persuade myself that intelligent men would not have a plan by which you should know which way a map measures 50 and which 42 inches, without having to ask. So I asked the question again, this time at a higher class of establishment. The answer was, instantly, "The first-named measurement means across the sheet." So that a map whose dimensions are 50 × 42 is wider than it is high.

*Apropos* to maps, it may be useful here to quote an explanation of the term Mercator as applied to maps. For myself, until quite lately, it was a mere word to convey the rude ideas of a past age. In a map on the projection of Mercator the world is seen to come to an end, while a sphere, which the modern maps "project" for us, may be called a "world without end"—quite as justly, perhaps, as any book can be a *Story without an end*.

This projection, which is universally adopted for nautical charts, was invented by Gerard Mercator (his true name was *Kauffmann*, of which *Mercator* is the Latin equivalent), a native of Ruppelmonde in East Flanders, born in the year 1312.—BRANDÉ'S DICTIONARY.

Before this explanation presented itself, Mercator had seemed, so far as any meaning dawned, the guide of the merchant-man (who mostly uses a chart), just as we call by the name of "Reader" a book to be used in teaching reading.

**Mr.** One of the drollest questions that comes before the bibliographer who thinks—perhaps a cataloguer may be defined as a *pseudo-bibliographer* who does not think—is the place in alphabetical arrangement of a book whose name begins with the words "Mr." or "Mrs."; in cases, of course, where the author's name does not, by beginning the line, help us out of the difficulty. It is agreed, I believe, that "St." shall be placed as if it were spelled in full, "Saint." It is reasonable, therefore, to suppose that the abbreviations "Mr." and "Mrs." should be similarly treated. But nobody knows precisely what they are "short for." Does "Mr." stand for *Magister*, *Maitre*, or Master; is the old-fashioned Italian *Messer* represented by it; is it a "razee"\* for the truly British "Mister;" does it shadow forth the more courtly *Monsieur* of the French; or, lastly, is it a substitute for Mr. Peggotty's "Muster" in *David Copperfield*?

We have here the choice of Ma, Me, Mi, Mo, or Mu, the whole gamut of vowels. Which shall it be? that is the question.

In like manner it may be asked, what does Dr. stand for? Is it a dabbler in literature; a debtor, of which literature occasionally furnishes an example; a director; a drawer of water,† *i.e.* a marine painter; a doctor; or, lastly, a *ductor dubitantium*, the very thing we need, at this moment?

Here is a title whose place in an alphabetical arrangement depends on what the two letters Mr. stand for:—

Mr. and Mrs. Falconbridge, by Hamilton Aide.

\* In the good old days of ceaseless conflict with France, and of flogging round the fleet seventy-fours were occasionally made into frigates by taking a deck off them. The *bâtiment* thus unbuilt was called a *rasé* or *rasée*, pronounced "rah-zee."

† The bower of wood will be the engraver.

1512.

In most cases, no doubt, we are saved the trouble of considering or determining the place of Mr. and Mrs. in the alphabet by the author's name coming first in the line. But in the index to an alphabetical catalogue, the author's name does not, or should not, commence a line. Here is an example, from actual practice, of “Mr.” at the beginning of a line, in the alphabet of an index :—

Moth, Great Atlas, of Central Asia (Attacus Atlas) *Gosse*.  
Mr. Leslie of Underwood, a Story, *Patrick* (Mary).  
Municipal Sanitary Engineers' Assoc. *Proceedings*.

The alphabetical arrangement is the printer's, showing that with him the letters Mr. stand for no word in particular.

I have seen, in a list of one year's books, nine instances of lines which began with “Mr.” So the matter deserves consideration.

**Monsieur.** Christian names, or rather the initial letters of christian names, as they are often seen on the title-pages of French books, require care from those who make catalogues. I am speaking of books in the French language, wherever they may have been printed. Technically, i.e. speaking as a bookseller or librarian, I believe that “French books” means works which are printed in France; for a bookseller is rather Procrustean, and consciously, or unconsciously, acts upon a geographical distribution of books.

Here is an instance of what I wish to draw attention to. The full name of Guizot, the French statesman and historian, is François-Pierre-Guillaume Guizot. The name is often given in a French title-page as M. Guizot, or M. F. Guizot; F. being the initial letter, the most familiar Christian name. The result is that the British chronicler introduces the illustrious foreigner into his catalogue “with variations.” Here are some of them :—

Guizot (F.).  
——— (F. P. G.).

Guizot (M. F.).  
——— (M. F. P. G.).

The only safe way with French books (or even with English books, see No. 21 of **Reference titles**), where “M.” occurs in the title-page, and you are not quite sure as to the author's *prénoms*, is to give the surname merely, as—

Guizot, Amour dans le mariage.

The absence of the christian name is not of vast moment, although there is another contemporary Guizot, Alfred, who has also written books; but to give a name in uncertainty, in a list which may be looked to some day, and trusted, is surely a thing to be kept clear of.

The two following entries from a decent second-hand catalogue very fairly illustrate the matter in hand. The possessive after each surname is a very booksellerish touch :—

- 313 GUIZOT's (F.) *Memoirs of a Minister of State from the Year 1840*, 8vo, 5s 6d 1864  
314 GUIZOT's (M.) *France under Louis-Philippe from 1841 to 47*, 8vo, 6s 1865

The titles follow one another exactly as here given, the author being, of course, the same man.

An advertisement cut from the *Times* “new book column” seems almost intended as an example, for in it “M.” stands for Monsieur to one author's name and for the christian name of another author; side by side, almost. M. Viollet-le-Duc's initial is E. :—

THE MILITARY ARCHITECTURE of the MIDDLE AGES. Translated from the French of M. VIOULET LE DUC by M. MACDERMOTT, ESQ., Architect, &c.  
TIMES ADVERTISEMENT, AUGUST 19th, 1879.

The following title-pages of the same book, the one copied from a Paris edition, the other from one published at Quedlinburg, still farther illustrate the ridiculousness of M. on a book's title-page, when it is not the initial letter of a christian name. The German title-page of a French book here justifies the reputation of German bibliography by its superior exactness and distinctness. A German title of a book in any language is almost sure to be the best. Before, however, we look at the various aspects of the historian Mignet's christian name or names, as offered us by various title-pages, let us be charged with the correct article. Then we shall "go off" properly:—

MIGNET (François-Auguste-Marie) historien français, membre de l'Académie, &c., &c., né à Aix le 8 Mai, 1798. . . . En 1824 parut son *Histoire de la Révolution française de 1789 à 1814*, &c.—VAPEREAU, DICTIONNAIRE DES CONTEMPORAINS.

HISTOIRE	HISTOIRE
DE LA	DE LA
RÉVOLUTION FRANÇAISE,	RÉVOLUTION FRANÇAISE,
DEPUIS 1789 JUSQU'EN 1814.	DEPUIS 1789 JUSQU'EN 1814.
PAR M. MIGNET.	PAR F. A. MIGNET,
	<i>Membre de l'Institut, &amp;c.</i>
	ÉDITION POUR L'ANGLETERRE.
PARIS	QUEDLINBOURG,
DIDIER ET C <sup>IE</sup>   FIRMIN-DIDOT ET C <sup>IE</sup> .	GODOFR. BASSE, LIBRAIRE.
1875.	1868.

If this be not a *reductio ad absurdum*, I do not know what is.

After the above was written, another title-page of *Mignet's Révolution française* has presented itself, this time from Belgium. Thus it runs, as if it were printed expressly for our instruction:—

**PANTHEON CLASSIQUE.**

HISTOIRE  
DE LA  
RÉVOLUTION FRANÇAISE,

Depuis 1789 jusqu'à 1814.

**PAR MIGNET.**

Nouvelle Édition.

A BRUXELLES.

&c.

Being upon neutral ground, the fashioner of the title-page has judiciously abstained from giving it either a French or a German colouring.

The examples of M. on title-pages may be closed with a specimen from Holland, where the attention given to bibliography might put us to shame. To keep the Dutch title company, is a French advertisement; for if one of them went across the page, it would take too much room downwards. Each of these "lets you know" by hindering knowledge.

## LES PÉDICULINES.

PAR

M. E. PIAGET,

Membre de la société entomologique  
des Pays-Bas.

2 vol. gr.-in 4°.

LE FERMAGE DES AUTRUCHES

EN ALGÉRIE.

INCUBATION ARTIFICIELLE.

Par M. J. OUDOT, INGÉNIEUR CIVIL.

E. J. BRILL, LEIDE (Hollande).

Since the foregoing was written, I came, in actual practice, upon two Parisian titles, which are very "pat" to our present purpose. They followed in immediate succession, and were prepared by me for a foreign list as under:—

Lescure, *Mémoires sur les assemblées parlementaires de la Révolution*, tome I. Constituante.

Havard (Henry) *La Hollande à vol d'oiseau*, avec eaux fortes et gravures par M(axime) Lalanne.

As M. de Lescure's name appears in the advertisement which is coming, you do not know whether you have the initial of his christian name or not; consequently, I have omitted it and the "de," which is only an obstruction in an alphabetical list. In writing M. Lalanne's name the "Maxime" became M., which would have left *other people* in doubt as to whether it stood for *Monsieur*; and the writer of the title himself would presently not know. The only remedy I can see is to give all christian names beginning with M. in full, and where M. stands by itself to omit it.

These are the titles as they appeared in the authoritative advertisement from whence I took them:—

MÉMOIRES

SUR LES

ASSEMBLÉES PARLEMENTAIRES

DE LA RÉVOLUTION.

PAR M. DE LESCURE.

TOME PREMIER.

CONSTITUANTE.

LA HOLLANDE

À VOL D'OISEAU.

PAR

HENRY HAVARD.

25 EAUX-FORTES ET FUSAINS HORS TEXTE, ET  
150 GRAVURES DANS LE TEXTE,

PAR

MAXIME LALANNE.

**Names of books.** The following versified catalogue is so good as to be worth reprinting here. The British Museum does not possess the source of the lines :—

## LITERARY GOSSIP.

"Mr Brother's Wife" was so upset  
By "Basil's" "Barren Honour,"  
That "Philip" ran to "Ask Mamma"  
For a dose of "Bella Donna."  
Said "Doctor Thorne," she's "Not Dead  
Yet,"  
Let's hope she'll "Live it Down ;"  
"Home Influence" may bring her round,  
With "Leisure Hours in Town."  
Report asserts "Sir Victor's Choice"  
Turns out "The Young Stepmother ;"  
That "Martha Brown" has vanished with  
"My Good-for-Nothing Brother."  
And then there's "Gilbert Rugge," who says  
He leads the "Gentle Life,"  
While "Doctor Jacob" goes "Next Door"  
To see "The Doctor's Wife."

"Mistress and Maid," at "Orley Farm,"  
Of "Black Moss" make their victuals,  
And "After Dark," with "Adam Bede,"  
Play "Hide and Seek" and "Skittles."  
"The Game of Life" 'twixt "John and I"  
At "Amberhill" begins,  
And "Bertie Bray" and "Rachel Ray"  
"Have gone to see "Which Wins."  
There's "Stella," who "Two Years Ago"  
To men made no objections,  
"The Seven Sons of Mammon" shuns  
As "Dangerous Connexions."  
A hint that "Cousin Phillis" stole  
"The Crock of Gold" has risen ;  
'Tis "Wondrous Strange" if she escapes  
From "Female Life in Prison."  
My "Strange Story" I'll now conclude,  
So pray "Wait for the End ;"  
And if it's "Not Forgotten," write  
And tell "Our Mutual Friend."

**Notes in a catalogue.** Two things are needful to a list of books for sale—I. that the prices are such as to induce people to buy ; II. that your catalogue gets looked at. The first is not the concern of the cataloguer proper, but the second is eminently his.

Notes are always of advantage in a catalogue of books for sale. The mere change of type is a relief to the eye, which is apt to become wearied by monotonous expanses, by page after page of printed matter. From the ease and cheapness with which catalogues are now printed, the number of those that are sent forth (more especially of such as offer second-hand books) has amazingly increased ; and they may be said literally to rain upon any one who chances to be known as a lover of literature, or as a book buyer. A result of this is, that the number of catalogues which promptly find their way into the waste-paper basket would be truly distressing were it possible to have the statistics. Under these circumstances it may be called a vital matter to see how you can get your list looked at—one "among so many." I am disposed to think that a catalogue which is observed to have notes, will be, if not looked over immediately, not among the "first flight" to perdition ; and that if a particular series of catalogues gets known to have notes that are in themselves interesting, the catalogues will be preserved and perhaps shown to friends. Better than this cannot be desired by any man who has books to sell.

The pages which follow give examples of an attempt in this direction, titles with notes, selected from some thousands which have appeared in the periodical catalogues of one of the best and largest houses in London. As they actually appeared, the proportion of annotated titles was not more than one in fifteen, or one in twenty. It is desirable to name this, because in (for a particular purpose) giving solely titles with notes, the effect that is produced in practice by having some five or six per cent. of the mass of titles annotated, is lost ; our business here is with the *kind* of notes solely.

The annotated titles which follow were produced at the rate of about a line per minute, including any reference that had to be made, and the handling of the books. The finding and verifying of passages also came out of the time which is mentioned. If it were my business to catalogue second-hand books, I would seize everything, day by day, that bore on

books, from whatsoever source, and preserve these *disiecta membra* in alphabet, to wait for the article they served to illustrate. Here is one. If I were a second-hand bookseller or his cataloguer, this would be its use:—

**Ward**, Ideal of a Christian church, 8vo.

Mr Ward, of Balliol, published his ideal of a Christian Church which called down the censure of the University, and caused him to be degraded from his degrees. On this question Mr. Gladstone and Dean Wilberforce took different sides, the former voting against the censure and degradation, the latter for them.—*STANDARD*, 1879.

**Garneray**, Voyages, combats, &c. 6 vols.

Le reste de l'arick contenu dans la bouteille fut porté au médecin, qui déclara que cette liqueur était empoisonnée. Comment cela avait-il eu lieu? On ne l'aît jamais su, et comme je ne fais pas un roman ici, et que je me contente de retracer les faits dont j'ai été le témoin, je me vois forcé, quitte à déplaire au lecteur, de laisser ces événements sans explication aucune.

There must be many a one to whom the title of "Ward," as above, if unexplained, would convey no notion of the interest of the book in connection with the Tractarian movement.

The note to "Garneray" comes from reading the book. Both notes would tend to make any ephemeral catalogue worth preserving. Garneray, a brave Frenchman, man-of-warsman, pirate, and slaver at Zanzibar, passed many years in the hulks at Portsmouth after gallantly fighting the English in Eastern Seas, without being invariably beaten—

Vixi Britannis nuper idoneus  
Et militavi non sine gloria.

His book is enchaining in its interest, and so modest that it may be called self-effacing. The extract given above would have furnished a motto for the book called "Catalogue titles," as accounting for matters which are not dealt with.

The "points" of some of the annotated titles which occupy pages 69 to 75 may be briefly indicated.

I. Nos. 1, 2, 73, 81, 93, 96, 116, 120, are made interesting by quotations from the books.

II. Nos. 9, 23, 109, 110, 111, 112, 128, 130, describe irregular articles, books which have no title-pages, and generally no letterpres. These examples may be of especial use to the novice who counts on having printed data to work upon. Once, when I was cataloguing for a large London house, a bundle of sticks tied round with a string, was sent up to me without any remark. I described the article as if it had been a book, without knowing what it was, and it was ordered from the catalogue.

III. Nos. 25, 28, 33, 62, 72, 89, 115, are pieces of careful description.

IV. Nos. 10, 17, 27, 31, 36, 42, 77, 83, 92, 100, 102, 103, 131, 133, might perhaps be called bibliographical in their annotation.

V. Nos. 54, 61, 84, 122, show maps catalogued without measuring for the dimensions. Done habitually, this gives no trouble.

VI. No. 63, "Landscape" commences the entry, because the binder has so lettered the back. This is done that the book may be found when it is asked for from the catalogue.

VII. Nos. 8, 24, 98, 104, exhibit purely commercial description.

VIII. Nos. 6, 11, 90, 95, 114, 127, 132, 135, give items, *quantum valeant*, in the history of art; Nos. 14, 16, 18, &c., items of contemporary history. There would be nothing in this if they were not caught on the passage.

IX. Nos. 2, 6, 7, 62, 100, &c., show the unseemly capital letters which often deface commercial printing, and which are too often inserted by the commercial cataloguer. The right-hand column of these examples has been cleared of such, to show the difference.

The titles which follow are an attempt to make a commercial catalogue readable. The numbers which *precede* the titles of pages 69 to 75 and elsewhere in this book, are a sign that the examples have stood the test of practical experience.

- 1 ABOUT (E.) *Question Romaine*, 8vo, 1) cloth, 2s. 6d. 1859
- Antonelli is described as half brigand, half priest — "La largeur de son front, l'éclat de ses yeux, son nez en bec d'aigle, et tout le haut de sa figure inspire un certain étonnement."
- 3 ADAMS (W. B.) *English Pleasure Carriages*, their History, Varieties, Materials, Construction, Recent Improvements, with tinted plates, 8vo, 2s. 6d. 1837
- A pamphlet was lately published by Mr. Rowland Hill, advocating the reduction of all postages on letters to a penny.—Page 288.
- 1151 ADOLPHUS (J.) *Public and Private Life*, Extracts from Diaries, &c., by E. Henderson, 8vo, 2s. 1871
- While the *Waverley Novels* were yet anonymous, Mr. Adolphus wrote some papers in which he proved from internal evidence, that Scott was the author. The same love of the companionship of dogs, was found in the novels as in Scott's poetry, and so on. Hence a friendship which is told of in these pages.
- 9 ALFIERI (Vittorio) *Vita, scritta da esso* 4) ("his" self), 2 vols. in 1, portrait, royal 8vo, half calf, 3s. Firenze, 1822
- Prefixed to the second volume is a plate of the Countess of Albany's monument to the victorious Alfieri.
- 14 AMERICAN WAR, &c., Remembrancer, 5) Impartial Repository of Public Events, vols. 1 to 8, 11 and 12, roy. 8vo, bound, £2 12s. 6d. 1775, &c.
- Valuable as preserving documents, letters of public interest, &c. Thus the work commences with a letter to an English M.P. on a proclamation forbidding the export of arms to America.
- 86 ART.—Parthenon, a Magazine of Literature and Art, Nos. I. to XVI., in original covers, 6s. 1825-6
- There are many plates, examples of various styles of paintings, &c.; coins, music, &c., are also given. It is noticeable that what is now called the "key block system" of conveying an idea of the composition of a picture, as an auxiliary to words, is here employed, under date 1825.
- 62 BABBAGE (C.) *Economy of Manufactures*, 12mo, 2s. 1832
- One chapter describes a "trades-union" of book-sellers.
- 1156 BALZAC (H. de) *Novels*, in French, 8) 40 vols. 18mo, newly half bound into 20, 33s. Paris, 1868, &c.
- This does not pretend to be a complete collection. Here are, however, *Deux jeunes marides* (most curious); *Les Célibataires* (ditto); *Engénie Grandet* (perhaps his prettiest); the famous *Peau de Chagrin*, and *Recherche de l'Absolu*; *Histoire des Treize* (a capital story); *Le Père Goriot* (introducing "Vautrin"); *Les Marana* (which is a gem); &c., &c. These 20 vols. are a treasury of perhaps the most curious reading in French literature.
- 108 BARTHOLOMEW FAIR Scrap Book, 9) about an inch thick, 4to, half calf, 16s. 6d.
- The seventy or so leaves are for the most part pasted on both sides with scraps, cuttings, &c. Besides, there are about fifty extracts, portraits of dwarfs, giants, monstrosities, such as a particularly coloured Indian, armless man, &c.
- Among the scraps is a cutting from the "Mirror," with a portrait of a mermaid. This became Mr. Barnum's Mermaid thirty years later, and was exhibited by him in England and America.
- 1043 BAYERI *Explicatio Characterum zonis Uranometriæ imaginum tabulis*, &c., &c., sm. 4to, 7s. 6d. Ulma Suev., 1640
- It is not often that a book published at Ulm (of "the Swabians") is seen. Its fortifications and history are more in the mind than its literary productions.
- 107 BEWICK (W., Artist) *Life and letters*, edited by T. Landseer, with portrait, 2 vols. post 8vo, 4s. 6d. 1871
- One of Bewick's greatest works was to copy Michael Angelo's paintings in the Sistine chapel, sixty feet from the ground, on a scaffolding built so as to bring him close to them. The arduousness of the task was much increased by the poles, &c., having to be moved every time the Pope came.
- 117 BIBLE (Old Test. only), sm. 4to, calf, 21s. 1608
- Black letter, a very neat example, with marginal notes. Rather close shaved in places. On the last page is "The Ende of the Prophets." Consequently the "Profitable Concordance" named on the title-page is absent.
- 100 BIBLE, the so-called "Breeches," because of the rendering of the passage about Adam and Eve's raiment, with woodcuts representing the furniture, utensils, &c., of the Temple, 4to, bound, fair copy, 14s. 1599
- Has a map of the Garden of Eden, showing the position of the rivers that bounded it, a matter of much controversy among the learned.
- 100 BOURNE (J. C.) *Lithog. drawing of the London and Birmingham Railway*, with topographical descriptions by J. Britton, 37 plates, atlas folio, a little damaged, 5s. 1831-9
- Gives an idea of what had to be done before the journey could be made by a passenger. The stationary engine is mentioned for drawing trains from Euston to Camden, locomotives not being allowed lest they set the town on fire.
- 110 BRITISH MUSEUM.—A list of the books of reference in the Reading Room, with coloured plan, 8vo, 4s. 6d. 1859
- I only read at the Museum, to know if there were anything worth writing.—GRAY THE POET. (His notion of happiness was, to lie on a sofa and read new novels.)
- 182 BUCKINGHAM (J. Silk) *Outline of his voyages, travels, writings, &c.*, 8vo, cloth, 2s. 1848
- He proposed to Mehemet Ali re-opening the ancient Suez canal.
- 160 BUEGER'S *Lenore* (text in appropriate black letter) with translation by W. R. Spencer, and six plates by Lady Diana Beauclerc, also cherubimic head and tail pieces, folio, 3s. 6d. 1809
- This version of Mr. Burghe or Burgher's (see preface) *Leonora* is interesting as contemporary with Walter Scott's. Neither translator saw the other's work, it is said.
- 177 BURTON (R. F.) *Zanzibar; city, islands, and coast*, 2 vols. 8vo, 9s. 6d. 1872
- I had proposed to build a fort at Berberah, and buy all the Ottoman ports on the western shores of the Red Sea, for £10,000. . . . The Court of Directors were lost in wonder that a subaltern officer should dare to prepare for the Suez Canal, which Lord Palmerston and Mr. Robert Stephenson had declared to be impracticable.—Page 9.
- 180 BYRON and LEIGH HUNT.—The Liberal, verse and prose from the South, 2 vols. in 1, 8vo, half calf gilt, 4s. 1822-3
- This is the periodical which led to a good deal of dispute between the friends of Byron and Hunt; see respective biographies. Hunt went to Pisa with his family at Byron's invitation, whence the *Liberal* was written. Byron's "Vision of Judgment," and "Letter to my Grandmother's Review" are in it.

- 159 CAMPAGNES des Français sous le <sup>20</sup> consulat et l'empire, *album de 52 batailles et* <sup>29</sup> 100 portraits (of marshals and generals), 60 planches dites de C. Vernet, folio, cloth, 12s 6d. Paris, 1840?
- The illustrations are not much, as pictures, but they convey a good idea of the nature of the ground on which great battles have been fought, and of the external aspect of the places after which they are named. Thus we get Rovereto, near Trent, Mantua with its marshy environment, Ulm with its hill-forts (very seldom portrayed), Napoleon's transfer to the Northumberland en route for St. Helena, Fontainebleau, Ratibonne, &c., &c.
- One of the plates depicts the famous interview at Tilsit, on a raft, on the river.
- 155 CARPENTER's Human Physiology, <sup>21</sup> plates and woodcuts, thick 8vo, cloth, 4s. 6d. 1844
- One plate gives a man and a monkey's skeleton side by side; date (apparently) 1842.
- 191 CASANOVA (Jacques; de Seingalt) <sup>22</sup> Mémoires, *unmutilated edition*, 6 vols. small 8vo, 17s. 6d. Bruz. 1871
- Mont de piété, qui prête à cinq pour cent. Ce bel et utile établissement manque à Venise, où les juifs ont toujours trouvé le moyen de l'empêcher.—I. 505.
- At Vicenza, not so very far from Venice, there is, at this moment, a very fine Monte di piété.
- 192 CAVES, Caverns, Grottos, and Rock <sup>23</sup> Phenomena—a Scrap Book, circa 24 by 21, <sup>32</sup> containing examples from Japan, the Isle of Wight, Biarritz, Scotland, Ireland, Inkermann, China, &c., 30 leaves on which are coloured drawings, English and foreign plates, half bound, in new condition, 16s. 6d. 1870
- The Grotto of Antiparos, also that of Posilipo, are <sup>33</sup> well represented, in various aspects. Gibraltar is given, Pozzuoli, and a number of pictures (as it were) of the stalactitic caves in Styria.
- 221 CHAMBERS' Edinburgh Journal, two <sup>24</sup> series, 40 vols in 20, roy. 8vo, half green morocco, gilt, £3 3s. 1814
- The immense variety of short articles, tales, sketches, social essays, anecdotes, biographies, &c., make this a most desirable set of books for lending out.
- 158 CHURPFALZ Baierische Militair-État, <sup>25</sup> a beautifully written volume of 317 pages, <sup>34</sup> besides Index, printed (also in places) and ruled in red ink by hand, after the manner of a ledger, 12mo, calf gilt, red edges, 20s. 1798
- The title is set in a 11th st delicately drawn pen and ink frame, surmounted by a crown.
- 240 COBBETT (W.) Political Register, <sup>26</sup> 88 vols. and 4 supplements; altogether 92 vols. 8vo, half calf gilt, not uniform (vol. 78 wanting) £6 10s.
- There is probably nowhere another such assemblage of pungent political papers, besides the substantial history of the time. The value of the work is greatly enhanced by extracts from foreign papers, enabling England to see itself as others saw it.
- 263 COLERIDGE (Hartley) Poems, with <sup>27</sup> a Memoir by his Brother (Derwent), 2 vols. 12mo, 8s. 6d. 1851
- "Hartley" came of the admiration S. T. Coleridge at one time had for the writings of Hartley.
- 203 COMMON PRAYER, reprinted from <sup>28</sup> the 1662 edition, in antique (brevier?) type, double red lines round the page, scap. 8vo, ornamentally stamped morocco, worked gilt rims and gilt edges over red, bevelled boards with clasps, equal to new, 4s. 6d. Masters, 1853
- 268 COOKE (E. W.) Leaves from my sketch book, series ii. 25 plates with letter-press, oblong 4to, 20s. 1876
- Have the air of delicate sepia drawings; good instances of which are an "Evening cloud, Venice," "Evening in the Lagoons," and the *Risa degli Schiavoni*. This last gives the untravelled reader a capital idea of the place. There are a good many views in Egypt.
- 773 COOKE (E. W.) Shipping and craft, 50 plates drawn and etched, original edition, a little spotted, 4to, half calf, 24s. 1829
- Besides being a happy example of the (artist's) craft, the work has value as depicting craft and apparatus that England knows not now. East Indian, West Indian, three deckers, &c., in all the glory of canvas, a brig of war, stern quarter galleries, carronades, &c., &c.
- 230 CORNWALLIS (Caroline F.) Select letters, with unpublished poems original and translated, 8vo, 3s. 6d. 1864
- C. F. C. was the author of "Philosophical theories and experience," No. I. of Small books on great subjects, a series which has always been held in high estimation. Among the translations are the "Sword song," &c., from Körner, pieces from Schiller, &c. Sismondi is among the correspondents.
- 294 CRIES of Venice, 60 plates of every day life, folio, half calf, 10s. 1803
- The prosy side of the poetic city, dustmen, rat-catchers, tinkers, milk, the greengrocer, and so on. On one of the plates a child inside a veritable go-cart is introduced. An occasional mask lifts the scene now and then from its sordid work-a-day level.
- 268 CRIMEA. Atlas historique et topographique de la guerre d'Orient, 1854, 1855 et 1856, rédig. sur documens officiels, sous les soins du dépôt de la guerre, &c., 34 coloured military plans, maps, and views (some folded into 36 by 24), oblong, half bound, cloth sides, 15s. 1858
- The maps are very good, and the views (winding up with a triumphal entry beneath the Vendôme column) graphic. The French camp before the city is very well given, also the naval bombardment.
- 263 CUYCKIUS.—Speculum concubinariorum sacerdotum, monachorum ac clericorum, 18mo, calf, red edges, 5s. Columbia, 1599
- Lies within a small compass; apparently a treatise on lying.
- 308 DAVY (C.) Architect, engineer, and builder's constructive manual of foundations, &c., 8vo, 2s. 1839
- Gives a page plate of the famous campanile at Pisa, of which nobody knows now whether it was made to lean, or whether it leant after it was made.
- 272 DELOIME on the constitution of England, with portrait, 8vo, calf, 2s. 1784
- "All the booksellers in London at first refused to have anything to do with my English edition. . . . The original was first published in Holland."—Parsvach.
- 298 D'ORVILLE Sicula; Rudero, antiquitates, ac numismata Siciliæ, commentarium adjectis P. Burmann Sec., with many plates of ruins, monuments, &c., and 20 plates of coins, 2 vols. in 1, roy. folio, leaf 67-8 half gone, 8s. 6d. —64
- The Isle of Sicily is represented in the title by three human legs radiating from a head; differing from the Isle of Man, whose arms are three legs without a man's head.

- 322 DUNDONALD (Earl) Autobiography<sup>38</sup>  
of a Seaman, 2 vols. 8vo, 7s. 6d. 1860<sup>42</sup>  
Best known as Lord Cochrane, the most splendid  
naval officer, probably, that these isles have pro-  
duced. During the great war he kept the coast of  
France, from one end to the other, in terror with  
his single frigate.
- 298 EAST India Company v. T. Sandys,<sup>30</sup>  
The Argument (*sic*) of the Lord Chief  
Justice (Jeffreys) concerning the Great Case  
of Monopolies, in the King's Bench, with  
MS. Annotations, folio, 2s. 1689  
That a Lord Chief Justice should "argue" (i.e.  
take a side) is noticeable.
- 247 ESSAYS Reprinted from the *Times*<sup>40</sup>  
(by S. Phillips), 2 vols. 12mo, 3s. 6d. 1854<sup>50</sup>  
The essay on Lord Nelson and Lady Hamilton has  
been especially noticed.
- 249 EURIPIDES Hermann, 2 vols. 8vo, 41  
good half calf, 8s. 6d. Lips. 1838, &c.  
Andromache, Hecuba, Orestes, Iphigenia Taurica  
et Aulica, Cyclops, Phœnissæ, Helena.
- 363 FAMILY Atlas of the S.D.U.K., 80<sup>42</sup>  
coloured maps by eminent geographers, in-  
cluding Murchison's geological England and  
Wales and Lubbock's star maps, and plans of  
London and Paris, with discoveries and  
improvements to the latest date, impl. folio,  
half red morocco, cloth sides, 21s. circa 1863  
Inside the cover is a coloured map of Speke and  
Grant's route. There is a good index, and the maps  
are indexed through their edges, so that any one  
can be instantly turned to without reference.
- 349 FONBLANQUE (A.) Life and Labours,<sup>43</sup>  
by E. B. de Fonblanque, 8vo, 5s. 6d. 1874<sup>52</sup>  
Nearly 500 pages are occupied with a selection of  
his choicest papers from the *Examiner*.
- 325 FORCES de l'Europe, recueilli (le<sup>44</sup>  
tout) pour Monsieur le Duc de Bourgogne,  
7 parts in 1, oblong folio, calf, 6s. 6d.  
Paris, 1693  
Certain of these have a special interest now:  
Mathe (*sic*) Constantinople, the Dardanelles, the  
Gut of Gibraltar, &c. The vol. consists of about  
200 plates of the strong places of Europe, from  
Belgrade to La Rochelle, from Civita Vecchia (*sic*) to  
Ypres.  
Among them are Verdun, Sedan, Mont Midi  
(Montmedy?), Thionville, and Metziers.
- 408 GENTZ (F.) State of Europe before<sup>45</sup>  
and after the French Revolution, in answer  
to "L'État de la France," &c., translated by<sup>54</sup>  
J. C. Herries, 8vo, 2s. 1803  
Gentz was the mouthpiece of the Allied Powers  
in their verbal contests with Napoleon before Europe  
—what is called a publicist.
- 413 GRENVILLE PAPERS: Correspondence<sup>46</sup>  
of R. Grenville, Earl Temple, and  
George Grenville, their Friends and Contem-  
poraries, now first published from the  
original MSS. preserved at Stowe, edited  
with Notes by W. J. Smith, 4 vols. 8vo, newly  
bound half green calf gilt, marbled sides and  
edges, 21s. 1842  
Lord Temple, then far advanced in life, was com-  
pelled by a disorder which bent him almost double,  
to use a crutch in walking. His conversation was  
brilliant. Notwithstanding the nickname of "Lord  
Gawky" he had the air of a person of high condi-  
tion.—SIR NATH. WAXALL, 1776.
- 378 GONZAGA (Aloysius) Het Leven Van  
den Salighen Lodewyck Gonzaga der Soc.<sup>47</sup>  
Jesv, J. F. Gonzaga, vryt dry Italianen, with  
devotional portrait, 18mo, worked edges,  
cover gone, 4s. T'Antwerpen, 1615  
"His name is Gonzago, the story is extant, and  
written in very choice Italian."—HAMLET.
- 490 HALFPENNY (W., Architect and  
Builder) Art of sound building demon-  
strated in geometrical problems, with  
draughts of buildings, &c, curiously engraven  
on copper plates, folio, calf, 3s. 6d. 1722  
Now, we like buildings without draughts, and to  
exclude sound as much as may be.
- 685 HALL (Capt. B.) Schloss Hainfeld, a  
winter in Lower Styria, post 8vo, cloth,  
2s. 6d. 1837  
A charming narration of life in an out of the way  
corner of the world, bibliographically interesting  
because of revelations of private life, which it was  
thought the author should not have made.
- 458 HARDING's Sketches at home and  
abroad, original copy, imp. folio, half  
morocco, £4 10s.  
May be called a monument in lead (ere perennius),  
showing what may be done with a lead pencil. It  
is also a gallery or drawing-room table-book of  
foreign scenes, brought under the eye by the artist's  
touch.  
Venezza, with its fairy campanile, and Monte de  
Pieta opposite; Como, from the Milan road; and  
Belluno, are among the splendid views.
- 469 HECKETHORN (C. W.) Roba d' Ita-  
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Only Wilson's *Noctes* are here. Many of the readers of Walter Scott's life must have wished to see these celebrated dialogues, which were not to be had in a separate form before. They are called "*Ambrosianæ*," because the symposiasts were wont to "use" the house of one Ambrose.
- 1000 WOLFE (C.) Remains, with a brief memoir, portrait, &c., 8vo, half calf gilt, 2s. 1827  
Author of the "*Burial of Sir J. Moore*," the history of which is given.
- 1041 WOOD ENGRAVING.—Art Union scrap book, 150 proofs from the *Penny Magazine*, of paintings, churches, sculpture, objects in natural history, &c., by eminent wood engravers, royal 4to, cloth, 6s. 6d. Bohn, 1843  
The frontispiece gives the celebrated *Madonna della sedia* (the Lady of the chair), so called to distinguish it from other delineations of the Virgin and *bambino*—in a particular style of engraving.
- 1021 WORDSWORTH (W.) Prose works, now first collected with additions from unpublished MSS., with notes, illustrations, &c., by A. B. Grosart, 3 vols. 8vo, cloth, £1 1s. 1876  
Not the least interesting part of these volumes is a long pamphlet on the much disliked Convention of Cintra. Among other things are essays and letters, elucidatory of his poems; a guide to the Lakes, letters on a proposed railway through the Lake district; and there is a letter from Mr. Browning, as to who the "*Lost leader*" is.
- 1151 YORKSHIRE COSTUME, forty very handsome and able facsimiles of original coloured drawings, with letterpress in French and English, folio, half calf gilt, 25s. 1814  
One of the plates has a locomotive drawing trucks.
- 1166 YORKSHIRE Anthology, ancient and modern ballads, poems, and songs relating to Yorkshire, edited by J. O. Halliwell, 4to, cloth, 3s. 6d. Adlard, 1851  
Only 110 printed; a certified copy. First in the list of subscribers is the Duke of Queensbury.

**Numbering of volumes, &c.** Books are usually divided into series, volumes, and parts. When all three kinds occur in one title, the best way of noting them is to say, *e.g.* :—

Notes and Queries, fourth series, vol. i. part 1.

And, in a general way, I would use Roman numerals to indicate volumes, and ordinary figures for parts. But sometimes you will have to enumerate parts or minor divisions of a book in close juxtaposition with their prices. Then, for clearness sake, use Roman numerals, that there may be no confusion between the numbering of the parts and the figures of the prices. Here is the ordinary British method :—

English reader, part 1, 6*d.*, 2, 9*d.*, 3, 10*d.*, 4, 1*s.* 4*d.*, 5, 1*s.* 9*d.*, 6, 2*s.* 3*d.*

I suggest, in preference :—

English reader, i. 6*d.*; ii. 9*d.*; iii. 10*d.*; iv. 1*s.* 4*d.*; v. 1*s.* 9*d.*; vi. 2*s.* 3*d.*

The semicolons keep each part and its price clear of the others, while the contrast of Roman numerals with figures is an improvement in appearance.

**One-line titles.** Some catalogues are so arranged that each title has to be brought within the space of one line. This necessitates compression of some kind. Wherever it is possible words should be left out in preference to contracting them. Contracting sometimes leaves a doubt as to the meaning. If contraction must be done, choose, if you can, words which do not suffer by the process, such as “historical,” which becomes “histor.” without much injury; “numerical,” “numer.,” and so on. But be sure and never shorten or mutilate, in any way, the earlier words of a title. Here is a condensed title which errs in this way :—

Merivale, Sch. Hist. of Rome, abr. from the Gen. Hist. by C. Puller.

The following, within the same space, is clearer and better, besides that the reader is not led to think that Merivale has abridged a history of Rome by Puller :—

Merivale, School history of Rome (an abridgment) by C. Puller.

The most absolute rule has its exceptions. The rule I am giving here is so nearly absolute that the exceptions can almost be given offhand. One is *illustr.* Below, on the left, is seen what it may be made to do duty for :—

illustrated by George Cruikshank.  
with illustrations by George Cruikshank.  
with illustrations on wood.

*illustr.* by George Cruikshank.  
*illustr.* by George Cruikshank.  
*illustr.* on wood.

Examples of what is here suggested are given under the head **Reference titles.**

*ed.* or *edit.* are very useful substitutes for the word “edition,” because the word is of continual recurrence, and so, *more Scotico*,—

Many a little makes a mickle.

Perhaps it is going too far to inculcate elegance in a title, but I certainly would urge the avoiding of inelegance when that can be done. The title which follows on the left offers for remark—(i.) that in the case of undeniable classics such as Chaucer, Milton, and Shakspeare, initials are not needed in a list of books; (ii.) that “Robert Bell”’s name is familiar as editor of collections in poetry, therefore a title is better with the name

given so; (iii.) that the numbering of volumes is always better in Roman letters in a catalogue, reserving figures for parts of a volume. If one could only get this latter point recognised, the use of the words volume (vol.) or part (pt.) would be nearly gone; the aggregate of which would be a great saving.

Chancer (G.) *Poetical Works*, ed. R. Bell, rev. ed. W. W. Skeat, V. 1 to 4.

Chancer, *Poetical works*, by Robert Bell and W. W. Skeat, i. to iv.

The reader will see from the titles occupying less than two halves, that they will go into one line.

It seems to me that when the condensing or shortening is done by means of omission, and done with the requisite judgment, both eye and ear escape the kind of jar which comes of mutilated words. Here are five titles condensed partly by cutting short the words. Immediately below are seen the same titles condensed by means of omission. I find no fault with the titles in the first batch, but much prefer those of the later one. The process of condensation in the way I suggest, need (and does not) take a minute per title:—

- Clarke (J. F.) *How to Find the Stars: Guide to Stars of N. Hemisph.*
- Forbes (A. K.) *Râs Mâlâ; or Hindoo Annals of Prince of Goozerat*, new e. p. 8vo.
- Gaussen (Prof.) *Daniel*, Explained in ser. of Readings for Yng. Psn.
- Goodman (T.) *French Nouns and Genders*, J. Perrier and A. Hamonet.
- Guibal (A. F.) *One Hundred French Exam. Papers*, 12mo, 2s. 6d. (Dublin, Gill).
- Clarke (J. F.) *How to find the stars; Northern hemisphere.*
- Forbes (A. K.) *Râs Mâlâ; the annals of the Prince of Goozerat*, new ed. cr. 8vo.
- Gaussen (Prof.) *Daniel explained; readings for young persons.*
- Goodman (T.) *French nouns and their genders*, by Perrier and Hamonet.
- Guibal (A. F.) *French Examination papers (100)* 12mo, 2s. 6d. (Dublin, Gill).

When a second book is comprised within one title of a catalogue, as may easily happen where both are by the same author, let the name of the second book commence with a capital letter, whatever the nature of the first word may be; and so with a third name, if there chance to be one. The same should be done in any title which comprehends more than one book by the same author. Examples will be found among the titles under **Classics**.

**One volume.** In writing a title, never say of a book "1 vol." or "one volume;" because, if there are more than one, you are sure to mention the number of volumes. This is one of the trifles which, in the aggregate, come to a great deal. A catalogue of 5000 volumes, for example, would offer several thousand cases, because the books which are complete in one volume greatly exceed in number those which are comprised in several volumes. See page 58 for an illustration of this matter.

The only excuse for employing the expression "one volume" is when a book has been previously issued in more than one; and then, if I wished to be very precise, I would write a title thus:—

Besant (W.) and J. Rice, *By Celia's arbour* (formerly 3 vols. 31s. 6d.) cr. 8vo, 6s.

Putting the price in a title for reference has often the extra-commercial value of indicating the bulk of a volume to those who are familiar with prices. It will be seen in the title just given that the initial of the second name precedes the surname. I would never invert a natural order without necessity. You can scarcely help yourself with regard to a first name.

Suppose certain lectures or papers were issued yearly at the price of a

shilling each, from 1875 to 1879, five years, and then made one volume of, the usual way of recording the volume would be :—

Lectures, 1875 to 1879, one vol. 8vo, 6s.; separately, 1s.

Instead of this I would say, if I knew that these lectures were also on sale separately :—

Lectures, 1875 to 1879 (1s. each) 8vo, 6s.

Every book is in one volume unless the contrary is stated, so you may just as well use the room in telling the inquirer something that is not obvious. And, to any one who should think that “cloth” should be said against the collective price of the “Lectures” (seeing that the yearly issues are probably in paper), it may be pointed out that the difference between 6s. and 5 parts at 1s. shows that the *volume* is bound—or rather “done up” in cloth—for bound, technically, means that the cover is of leather.

**Order of words in a title.** Any one who would do bibliographical work in a regular manner, should be clear in his ideas on this head, and particular in his application of them. On the left is an example of the opposite to what I would like to see done :—

Tales from Blackwood, No. 4, New Series.

Tales from Blackwood, new series, No. iv.

Euclid tells us, in case of the information being needed, that “the whole is greater than the part.” A series is greater than any volume of the series, a volume than a part (of a volume), a part than a number; therefore, in cataloguing, the word series has precedence of volumes, as the greater “go before,” among ourselves.

The French, a logical people, act in their daily life on this principle, probably as a matter of course, without thinking about it. Speaking of a house, they would say—

Rue Moliere, no. 36.

The English, a supremely illogical people, would say—

Number 36, Rue Moliere;

as if you did not first get into a street, and then look for a house.

In bookselling phrase a “part” often means the monthly issue of a weekly periodical, containing four or five numbers, according to the incidence of the days of publication within the calendar month; “number” being the technical name for the weekly issue. The following shows what is meant by precedence of series, &c. :—

Notes and Queries, second series, vol. i. part 2.

On the left, below, is a title which shows an awkward hand :—

Homilist, vols. 3 and 4, Editor's Enlarged Series, &c.		Homilist, Editor's enlarged series, vols. iii. iv.
--	--	--

The “and” is really not wanted. The method on the right, *inter alia*, brings the vols. immediately before the size, which is their proper place.

Here is another example of the disposition to irregularity which has made English bibliography or work on catalogues a by-word among those who give attention to these matters :—

Old Jonathan, the District and Parish Helper, vol. 2, 3rd Series.		Old Jonathan, the district and parish helper, third series, vol. ii.
---	--	--

On the right, as it will be observed, series and volume have a different

kind of designation, which leaves the ordinary figures free to be used for indicating "parts," if any there be to chronicle.

Many a title-page commences with the name of the series to which it belongs, the name of the particular book coming after. This, in the hands of a slavish cataloguer, a mere copyist, leads to ludicrous results. Occasionally it is doubtful whether the series (should or) need be given at all. See example 4 of **Reference titles**.

The following is a suggested order of precedence for the several parts of a title, in a serious catalogue of reference:—

Name of author.

His christian name, or initials.

His quality, if any appear on the book.

Name of book.

Notice of illustrations, if any.

The series in certain cases, within parentheses, see under **Series**.

Size.

Number of pages.

Price.

Series in certain other cases, see "Cayley," under **Reference titles**.

Town of publication.

Date.

**Parenthesis**, plural "parentheses." Never let two ( ) come close together in a printed line; it looks awkward. I have seen as many as three pairs of parentheses parked (*entassés et parqués* is the French phrase) in this way, in an important catalogue.

**Place of publication**, and its place in a title. In a general catalogue of reference, the best way of giving the town of publication is in "lower case" italics immediately before the date. But in a London printed catalogue the word London may very well be dispensed with, seeing that nearly every book produced in England is published in London. When the title-page of a book gives equal prominence to the name of a London house and to that of a house out of London as its publishers, one may be certain that the provincial house is the true publisher. Thus, in the following case, although Messrs. Longmans and Co. are the ostensible publishers, there can be no doubt that Messrs. A. and C. Black are the producers, so the title runs:—

Scott (W.) Anne of Geierstein. *Edinburgh*, 1880.

If a book, while bearing the name of a London publishing house is printed elsewhere, the place of printing should be given between parentheses, as a way of indicating that fact, and, it seems to me, of interestingly pointing to the *locale* of authorship. Thus Sir W. Rowan Hamilton's life, bearing Messrs. Longmans and Co.'s name as publishers, is printed at Dublin. It might usefully be given—

Graves (R. P.) Life of Sir W. Rowan Hamilton, vol. i. (*Dublin Univ. Press*) 8vo.  
*Longmans*, 1882.

The mention of Dublin has especial force here, seeing that Edinburgh has also its Sir William Hamilton.

**Plates**. When a book consists of plates, the letterpress being merely accessory—plates are so to books in general—do not say "with plates," but "plates," or whatever the illustrations may be. Suppose it is merely the atlas to a treatise of some disease, what can be more absurd than to

explain that it is "with plates"? And yet it is continually done—in England. If you were asking a man to dinner, it would be ridiculous enough to say "with plates." How, then, if plates are all that is offered?

Sometimes the plates to a book are coloured, but only partially so. This is not easy to convey in a word; and sometimes, beyond fully coloured plates, a book has plain illustrations. This is how I have generally met the two cases (see also what is said under **Scientific cataloguing**):—

... with col. &c. plates.  
... with coloured plates, &c.

To a man engaged in any literary labour . . . is it not easier and cheaper to buy a book than to go to the Museum to consult it? I do not speak of very valuable books of reference, or of out-of-the-way books. The average time spent on the journey backwards and forwards, and in waiting for the volume, may be assumed to be four hours. You may buy the book for a few shillings, say ten. Will any one, who is not a mere beginner, tell me he cannot earn a good many ten shillings in the time he spends going to the library and returning? And if a man does not wish to keep a book, he can always sell it for about half what he gave for it.—G. H. LAWES.

**Prices.** Every catalogue of reference should, when dealing with contemporary books, give their prices. It might at first seem that catalogues of particular libraries, which are only intended as a key to those collections, might dispense with prices. But you never know exactly how any book of reference may be used. I have found the catalogue of a West End library which had ceased to exist, of the greatest use, from the fact that prices were attached to each article; and in my case the catalogue was the more valuable, that many of the books named were not contemporary, and their publishing prices not readily to be ascertained.\*

The British Museum catalogue of accessions is a good instance of one that will be used in a variety of ways by students all over the world, as showing what books exist, and which, therefore, can be bought. It need hardly be pointed out how much naming prices would enhance the usefulness of the catalogue to a student who wished to possess a book, but must first know whether he could afford it.

To me the price seems so important a part of a title, not merely in sale catalogues, but in most catalogues which are for reference, that I would say, "Never let anything get in the way of, or tend to obscure the price." That is, let the price be distinctly seen at the end of a title; the date will probably end the line. On the left below is the usual way of giving a book, by way of showing what I mean:—

Notes and Queries, 2 vols. 10s. 6d. each. 1879 | Notes and Queries, 2 vols. at 10s. 6d. 1879

The "each" gets in the way a little; I suggest the method on the right.

When a book is obtainable at more than one price, let the lowest price come last. This precedence or succession gives no trouble to recollect, and tends to ensure uniformity of practice. Besides, the edition at a lower price is almost sure to be the latest in chronological order. For all that, the usual British practice rules the other way.

With catalogues of books for sale there is the additional inducement to let the lowest price be last, that then the point which is most likely to attract a customer reaches his eye at once, because it is not imbedded

\* I am afraid I shall not be believed, but ten years ago I did not know of the *English Catalogue*, which would have been the obvious book of reference.

among the words of the title. I cannot understand established houses of business letting the titles in their catalogues run as on the left, month after month, year after year, when a word to the cataloguer would make an alteration at once. On the right hand I give the same title as I should like to print it:—

57 BENNETT (Dr. J. Hughes) Text-Book of Physiology, General, Special, and Practical, post 8vo, cloth, 5s (pub 10s. 6d.) 1872  
With 21 photo-lithographic plates. A very useful book.

Bennett (J. H.) Textbook of physiology, cr. 8vo (10s. 6d.) 5s. 18, 2  
With 21 photo-lithographs.

Several things are shown here:—

1. Much saving of room.
2. Greater clearness.
3. Suppression of distracting capital letters.
4. "cr. 8vo" is better than "post 8vo" which you cannot abridge.
5. "cloth" need never be said, ordinarily.

*Fiat experimentum in corpore vili.*

**Private library.** A young man may be called to a gentleman's house, and desired, without being stinted as to room, to make a nice catalogue of the books. It must be remembered that, unlike most other catalogues, that of a private library may be intended to remain as a manuscript. Therefore the amount of space taken by the titles is not a matter for thought, as it undoubtedly is when you are writing for the press. In fact, unless the manuscript is expected to be written out fair afterwards, extreme legibility will be one of the chief things to aim at, and probably columns will have to be ruled to keep the various items of information—the size, date, and so forth, in their places.

However, the individual who has to make a "nice catalogue," without special direction, will faithfully copy the title-page of each book, taking care that the author's name, if found on the title-page, comes first in the catalogue title. In this transcribing, mottoes are omitted as a matter of course; and letters of the alphabet, of which there is often a great train after an author's name, may be passed by without causing the future consulter serious detriment.

When a title-page has many words, the book is apt to be familiarly known by some short cut. This, in the catalogue of a private library, had better precede the literal copy of the title-page. I should let the colloquial title, if printed, be seen in strong letter, and it only, thus:—

**Chalmers' Astronomical discourses.**

6s.

Discourses on the Christian revelation, viewed in connexion with astronomy, by THOMAS CHALMERS.

**The Greville Memoirs.**

10d.

A journal of the reigns of King George IV. and King William IV., by the late CHARLES C. F. GREVILLE, Clerk of the Council to those Sovereigns, edited by HENRY REEVE, Registrar of the Privy Council. 3 vols. 8vo. 1874

Indeed, I almost think that in this kind of cataloguing I would head every title, or copy of a book's title-page, with the name of the work as it is colloquially known. The few words which are prominent will lead to instant perception.

The press mark, or number and letter which show where a book is to be found, should be put in each case at the end of the first line, leaving the

size, date, number of volumes, place of publication, &c., to come at the end of the fuller title, for the benefit of those who have the perseverance to read it through. Average visitors in a large house are not likely to care about such *minutiæ*. All they will want is something to read.

It will be seen that in my *tentamen* of a private catalogue, the number of volumes, sizes, dates, and names of towns are often omitted. I have only given them where they lend interest to the books. In a comparatively small collection you can lay your hand in a moment on any book, and see these things for yourself. This will be a matter in which judgment may be exercised according to circumstances.

In a private library it is probable that the books will be grouped according to the nature of their contents—divinity, classics, history, &c., each by itself. For this reason, if for no other, the titles in the catalogue had better not be classified, but allowed to fall into their places according to the author's name, or the prominent word you select in order to govern the alphabet. What I mean by falling into their places will be found in the paragraph headed **Scientific cataloguing**. Whether classification is adopted or not, the slips which form the catalogue should be so written that in the hands of a child they do not get astray.

So far we have been speaking of a private library which is intended for purposes of study or consultation. But there must be a great many private libraries which have only amusement for their object. Their catalogues should, in an informal manner, give the most catching word of the title-pages towards the beginning of the titles, not unlike the way in which the customers of a circulating library speak of books.

In illustration of this lighter kind of library catalogue, the writer has ventured to append a few pages of titles. They are taken from a collection of shabby volumes, which are ranged on six common shelves, and are partly lodged in the top compartment of a cupboard. Some of the books lie on their flats, edgewise to the spectator, for mere saving of room, and are only to be recognised by the general cut of their lower extremities. There could not be a better example of light literature, for the books and fragments of books have come together, literally a fortuitous "concourse of atoms," as they offered themselves cheap. Amusement has been the one object in buying this queer-looking lot, which is composed of many "odd volumes," and even odd numbers of periodicals—for the sake of an article.

In a large house the library will be at the disposal of the master's guests, much the same as the garden is. Intelligent people who take pleasure in a garden like to know something about the trees, the shrubs, the plants they are looking at; and when the owner goes round with his friends, he is apt to call attention to the qualities which make him value this or that inhabitant of his pleasure. So, it may be imagined that here and there a remark as to the interest of a volume in the host's library will be valued by those who lounge among his books. People stay in a man's house, it may be supposed, because they have a regard for the owner of it, and he for them.

The reason for which the owner bought a particular book, or the ideas which it may have suggested to him, cannot fail to add interest to the volume in the eyes of a guest.

It is to be presumed that many a gentleman who owns a library, will find pleasure in making the catalogue himself, or through members of his family. Can a man of leisure have a prettier occupation? Why should not he dig and delve amid the pleasant paths of literature as naturally as he would go into his garden and recreate himself amid his flowers? The

kitchen garden is left to the gardener, as we confide the care of our libraries of reference to experts.

In the rarer cases where a private gentleman employs some one to make a catalogue, it will, of course, be made according to any plan that may be desired. To lead towards a general readiness for *any* occasion, public, private, or commercial, is the aim of this volume.

I have never seen the catalogue of a private library. I can imagine that in the case of ordinary collections, the catalogue would be not unlike a large copy-book, and that a certain part of each page would be ruled off perpendicularly, so as to ensure certain particulars being given in an orderly manner. Such a catalogue, if made by the proprietor, would imply books of some serious purpose.

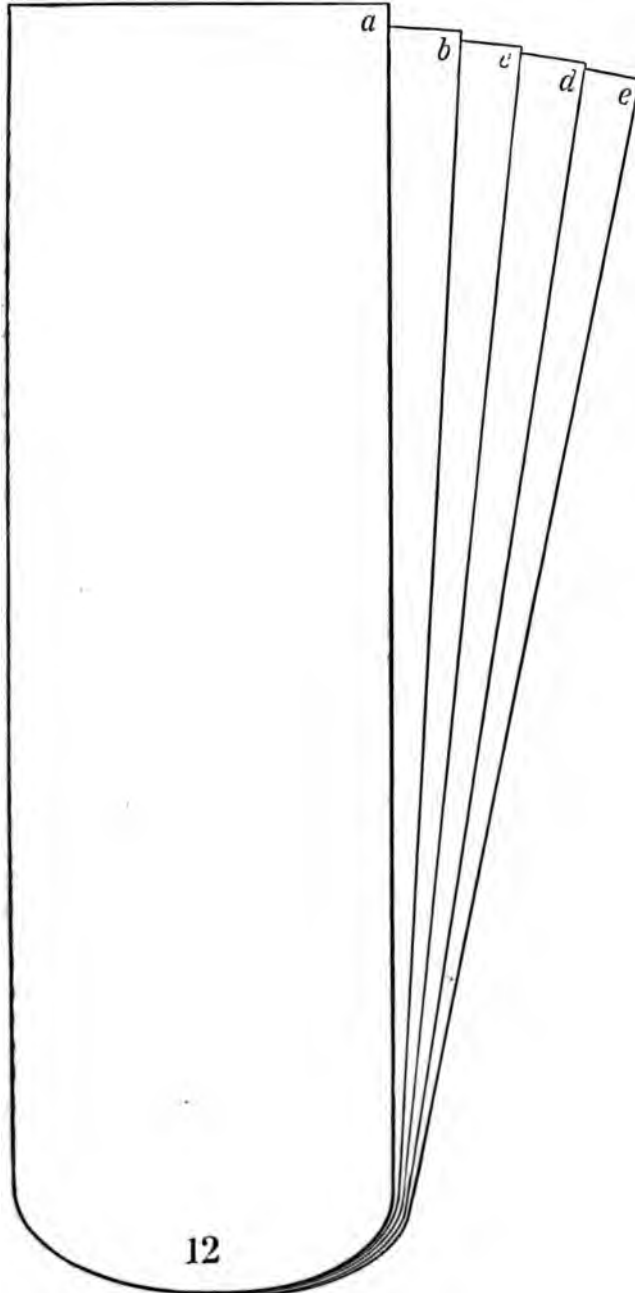
But if I were a rich man, I would give one compartment to the best novels, French and English, of modern times. Perhaps the most rational way, assuming the means, would be to allot one press, as I believe a set of shelves (up and down) are called, to the fiction of the day; another press to that which is neither new nor old, such as Henry Kingsley's writings, the novels of Marryat (which own perennial youth), Charles Reade's, George Meredith's (which are physiognomical, psychological, ethnographical and topographical studies), &c.; and a third press to the fiction of an earlier period.

The new novels would have to be continually renewed with fresh books as they came out, either by arrangement with a bookseller, who might perhaps repurchase the faded beauties at a price—or by a large subscription to a lending library. The shelves of passing literature would be about five in number, for I do not include a space of some 2½ feet from the ground, which would probably be the place for quartos and folios—if used for books at all. In our “light” department, I would allot one shelf or row of books to essays or any class of reading for pure amusement which happened to be printed in octavo. The three shelves above should be given to novels of the ordinary English build, in small octavo, and the top row of all might be French novels. French novels are about seven inches high, English novels eight, and octavo books not very far from nine inches. Allowing for the thickness of the shelves, the result is that the highest books are within easy reach of the hand, but not, perhaps, of the eye. I should be disposed to have the character of the catalogue itself adapted to the circumstances of ease which are implied by the kind of books. I take a hint from the Pitti Palace at Florence. In its splendid gallery, each room has its catalogue of pictures. Several copies of every catalogue are found upon the table of the room to which it belongs. As well as I can remember now, the catalogues are each a square piece of cardboard, on which is printed the names of the pictures, and the cardboard is in a wood frame, so that you hold in your hand a species of fan as you go about the room in hot weather. One may easily suppose that an elegant lady would rather derive her information as to “something to read” while reclining in an arm-chair, perhaps before the fire, than by standing and turning over the books, or by poring over a manuscript book.

Well, my novel catalogue of light literature should consist of five tablets of ivory, or some other substance which would admit of rubbing out writing, or, made of cardboard, they would reflect the evanescent nature of the articles of which they are the tallies. The shelves being lettered *a, b, c, d, e* downwards, and the whole set numbered 12, this will be somewhat like the catalogue, joined at the bottom by an easy pin; the pin, indeed, might bear the number. It will, perhaps, facilitate the

reader's comprehension of the sketch if we imagine the whole supply of light literature to occupy five shelves, one above another.

One of these tablets might be green (caution signal), to denote books



which are slightly "improper;" red (the sign of danger) might be used for such as are more markedly counter to English taste—if there are enough French books to occupy several shelves one above another.

It may be taken for granted, I suppose, that every catalogue of a public or private library will include in its arrangement one blank page (or that amount of space) for every printed or written page, so that additions may be made in the order of the already entered titles. Blank pages will be of no use in this printed book, so we will employ the pages which face our *tentamen* of a private catalogue by letting them offer a flower or two, a rude nosegay from the garden opposite—to carry out the comparison.

Any one who saw the collection of literature enumerated at pages 87–101, might exclaim, “Why, some of the books are uncut; he has never read them!” Perhaps he has, and perhaps he has not. Many a book is bought in grateful recollection of pleasure experienced in the reading of it. Most books, on their first appearance are, comparatively speaking, dear, and have to be borrowed. Presently, one way or other, a work becomes cheaper, and then it is eagerly bought against desiring to look at it again. A carpenter gets a set of tools in order to have them at hand in case of wanting to use any one of them. Would it not be absurd for him to “go and use” an instrument merely because he had it? Somewhat so would be brutally reading, or reading through, a book, merely because you possess it, even if it be not intended precisely for use. It is allowed, I believe, that the highest companionship is that where two human beings can be together for an indefinite period, each content with the other’s neighbourhood, and happy in the other’s content. The vulgar idea of happiness requires that each person should every now and then “say something” in order to show that he is “all right.” The beauty of the society of a book is that you cannot offend it by only going to it when you have need of it.

The pleasure of a flower-garden consists, as I understand it, not in plucking a flower directly you see it, but in the sweet neighbourhood of plants which are ready to give you perfume when you desire, or continually to gladden the eye with beautiful colours. So, I think, is it with a genuine lover of books, whether for information or for mere pleasure. He likes to have them about him so that he can take one down when he has a mind to do so, and put it back again, without any obligation to read it; just as one would draw a flower to one, and enjoy its fragrance, and then go one’s way.

Keeping to the simile ventured upon here and elsewhere in this book, the titles on the right hand of the next few pages may be regarded as the paths, not perfectly weeded, of a pleasure garden; and the left-hand pages as in some sort representing the flower-beds, or the beauties which they offer to the sympathetic passer-by.

A gentleman could hardly make a more interesting experiment, supposing he had a gardener with some invention and a “feeling of his business,” than to assign the man a plot of ground, and see what he would do with it in his leisure hours, according to his own private notions of dealing with flowers, shrubs, and the ground which they occupy. No doubt the result would be something crude (I think that is the word), if only because the man was making believe to be a gentleman, but it could hardly fail to be suggestive.

The writer, being a gardener for other people in the domain of literature, has made bold to try upon himself the kind of experiment which he has suggested. He has let himself loose upon a patch of literature.

The hyphen (-) before some of the following titles denotes that the books have been used for the purpose of illustration, but are not possessed by the writer. The rest might fetch £10 of a bookseller who was in a good humour.

## Africa; the mystery of night.

Derrière les molles ondulations bleues qui festonnaient le rideau du couchant, le ciel flamboyait comme une gigantesque Sodome empoisonnant des ardents reflets de ses tournaïses, les hautes crêtes des montagnes de l'Orient.

Nous étions encore enveloppés de cette lumière fauve que déjà la grande plaine se noyait sous les larges couches d'ombre qui s'ammonçaient sous mon pied. Les bizarres crevasses sombres, les taches calcinées, les touffes vertes, les bouselures du sol, la nappe foncée des marais d'*Ain-Chabrou*, la bordure de lauriers accrochés aux flancs crayeux du torrent aux eaux rousses, le long ruban gris du chemin d'éclouant ses zigzags jusqu'au palmiers du *Ks-ur*, tout s'effaçait sous le noir uniforme et profond.

Lo Ksour! *Djenarrah*, la perle du Souf! Des pentes élevées du *Djebel*, mon guide m'avait montré son haut minaret, dressé comme un frère mât d'albâtre dans les vagues bleurs de l'horizon. Longtemps nous vîmes la blanche aiguille étinceler aux flux de l'Occident; puis, peu à peu, elle disparut à mesure que nous descendions la montagne et que nous nous enfionçions dans la nuit. . . .

Nous étions à peine au bas de la montagne que déjà je sommeillais, l'oreille bercée par le chant (de mon guide) et mon corps par le mouvement du cheval, lorsque dans les profondeurs silencieuses, il me sembla entendre des accents de détresse.

— Tais-toi! dis-je à Salah.

Je ne m'étais pas trompé; une seconde fois la voix retentit grave, douloureuse, lamentable. Nul mot n'arrivait distinct, mais la note désolée déchirait lugubrement la nuit.

Plus tout se tut et un silence profond s'étendit dans la plaine. On eût dit que les fauves et les reptiles, l'armée des rodeurs nocturnes, écoutaient.

— As-tu entendu?

— Oui, répondit le spahi.\*

Et il continua (son chant).

— Tais-tu donc, répétai-je indigné. Quelqu'un appelle au secours.

— Je sais ce que c'est. Il n'y a rien à faire; c'est le voix de *Sidi Messaoud* (Monseigneur l'heureux).

Monseigneur l'heureux! Quelle dérision! J'étais tout remué par cette clameur sinistre qui vibrât à travers la distance comme les derniers échos d'un désastre. Quel est donc l'heureux qui gémit ainsi?

Nous allions, et plus d'une heure s'était écoulée, que ma pensée, encore arrêtée là-bas où j'avais entendu le cri lugubre, s'y cramponnait et ne voulait plus revenir. Salah cont nuait ses couplets avec une infatigable ardeur, mais soudain, il se tut.

La voix venait de retentir plus rapprochée et nous entendîmes distinctement, par trois fois, ce nom jeté comme un sanglot:

— Afsia! Afsia! Afsia!

L'appel déchirant remuait douloureusement le cœur. Il sembla pour un moment avoir touché celui du spahi, perçant comme un vrille la rude écorce du soldat, car il arrêta son cheval.

Dans les teintes grises du chemin, je voyais sa grande silhouette noire, son fusil posé en travers sur le *Kerlouk* de sa selle, et sous sa cuisse, son sabre dont le fourreau d'acier et la poignée de cuivre scintillaient dans la nuit.

La tête enveloppée du capuchon pointu, les boutons serrés au corps, il restait incliné, immobile et pensif.

— Qu'est-ce donc? lui demandais-je, lorsque pour la troisième fois les accents désespérés furent éteints, qui appelle ainsi, à pareille heure et dans ce désert?

— Rien qui puisse t'inquiéter, me répondit-il en riant. C'est *Sidi Messaoud* qui demande sa fiancée. Et il reprit le chant d'amour.

\* *Sepoy* is a corruption of the Indian word *sipahi*, a soldier.—ELIZABETH EDWARDS' WORDS, FACTS, AND PHRASES.

## Africa; a morning scene.

Le lendemain, le grand matin, il se trouvait sur la place. Déjà elle était tout ensoleillée et il s'assit à l'ombre de l'avant de la boutique de ton serviteur, *Ali lou Nahr*.

Je débatais alors dans l'art divine de la médecine, triste métier dans le Souf, où les barbiers et les maréchaux ont toute la clientèle. Aussi, pour utiliser mes trop nombreux loisirs j'écrivais des amulettes et je calligraphiais des copies du Koran.

Mansour me demanda du feu pour allumer son chibouk, et après avoir suivi quelque temps les spirales bleues qui montaient lentement et se perdaient dans l'air diaphane, il me dit:

— Vends-tu des philtres pour se faire aimer, thébib?

— Je vends de tout; l'amour comme la haine. J'écris les mots magiques qui préservent des balles et ceux qui garent du *fissa*\* du mari. La foi guérit et sauve.

Mais quoi! Mansour, toi qu'on surnomme l'heureux, as-tu besoin de parcelles amulettes?

Il se mit à rire et répondit:

— Quelquefois.

— Le meilleur talisman est d'être beau et bien fait.

— J'en connais un meilleur encore, c'est l'audace.

— L'AMOUR DANS LE PAYS BLEU.

## Africa; decline of day.

Par un chaude après-midi, le lieutenant *Omar bou Skin* vint s'asseoir sur un banc de pierre de la voûte *Dar-el Bey*.

Les chevaux de l'escadron étaient partis à la rivière, et il attendait leur retour, en chantonnant quelques-uns de ses couplets favoris:

Ses lèvres sont une coupe  
Où je bois la volupté, &c.

Il devait se marier le lendemain avec une fillette de douze ans, jolie comme une rêve d'amour, qu'il avait payée 200 duros, et il était tout joyeux.

En ce moment, une femme arabe enveloppée d'un élégant haïk et la jambe couverte du bas blanc bien tiré qu'affectionnent les filles libres, s'approcha lentement.

L'officier la regardait en souriant, car elle avait de grands yeux de gazelle, purs et pleins d'éclat, et sous son voile on devinait la jeunesse et la grace.

Quand elle fut près de lui, elle s'arrêta et ses yeux eurent des étincelles.

Il continuait à sourire, et tout à coup le sourire se glaça sur ses lèvres: la jeune femme avait écarté son voile.

— Toi, dit-il, palissant et presque effrayé. . . que veux-tu?

Il fit un mouvement pour se lever, mais il retomba lourdement à sa place. Le manche en bois d'un long poignard kabylo planté dans sa poitrine se dressa au-dessous du cou.

Il ouvrit la bouche pour crier, et une seule syllabe, répétée trois fois, s'échappa comme une râle:

— Af . . . Af . . . Af . . .

Le sang qui jaillit à flots emporta le reste dans l'éternité.

On la fusilla, un matin de mai, sans grand appareil, dans un champ en friche, au sud de Constantine, près de la route qui conduit au Pays des Palmiers.

*Allah Kebir! Allah Kebir! Allah Kebir!*

## Aristocracy in England.

La guerre avec la révolution française et avec l'empire eervit les intérêts de l'aristocratie. Elle la grandit outre mesure: elle hissa Liverpool, Castlereagh, les hommes médiocres, à la hauteur de

\* Here is a picture of mores in two or three words.

**About the Jungfrau, a traveller's tale; partly written manuscript. ( )**

It is said that we owe "Manfred" to a state of exaltation produced by the sight of the Jungfrau from one of the Scheidecks. Moved by this, the writer made an attempt, by way of Rosenlaui, to get the view, and to observe the effect. But the Jungfrau would not be seen. Violent rain drove the traveller back. After a week or so of interval, another attempt was made, but mist and rain made approach impossible. On retiring towards Thun, a Jungfrau from Interlaken was seen upon the lake. The vision resulted in a scene of eternal farewell, which rendered *impromptu* a part of the famous dialogue by the waterfall in Byron's "Manfred" into the language which would have been Manfred's had he ever existed. The vision was named, in sweet southern German, undefiled by Helvetic twang, *Wagusta-liebe Reifegleiterin!*

**Alexander I., life and times, 3 vols. 1875**

Three vols. 8vo is a large share of an average Englishman's attention—to be bestowed upon a Russian emperor. But we have here citations and memoranda illustrating England's share in the Napoleonic struggle. The first volume alone quotes Bourrienne, Joseph (*chateaux en Espagne*), Las Casas, O'Meara, Lanfrey, Lamartine, Brougham, a letter of Thackeray, Histoire de Napoléon, "Foreign Quarterly Review," De Maistre, Lord Malmesbury, Thiers often, Kutusoff, Bertrand, Beauharnais, and Sir Robert Adair. The notes of that one volume give passages from Masson's Secret memoirs, Paul (*imperator*) Letters to Princess Dolgoroukof, of Sir Robert Wilson, Rostopchine, British diplomatist, &c.

I attended the new Emperor's coronation. It was a fine ceremony. I saw him set out from the Kremlin to the cathedral. Behind him walked the assassins of his grandfather, by his side those of his father, behind him his own.—FEMALE SPY OF NAPOLEON I. (Alexander, vol. i.).

**-Alla giornata, 3 vols. cr. 8vo. 1826**

The Palazzo Lanfreducci is distinguished by the links of a chain hanging over the principal doorway, with the motto, *ALLA GIORNATA*, sculptured in large letters on the architrave. . . . The meaning of this inscription is lost.—MURRAY'S HANDBOOK TO PISA.

The links doubtless typify the chain of events, dark to us now, seen but in part. The inscription is a mute, almost awful, "looking forward for" *THE DAY* of better knowledge, which shall make all things clear; towards which, day by day, all are journeying, whether consciously as toilers, or unconsciously as a vessel labours in the trough of a sea. The two Italian words comprehend the aspirations of men in all ages, from the Hebrew king who "looked to the hills" for daylight, through Christian times, and through the mystic shoemaker's beautifully named *Aurora*, to the great modern pagan, whose last words were "More light." Even one who looks into a catalogue, says to himself—

LET ME SEE!

**Alpine passes and Italian lakes, a ten-pound holiday, by a JOURNEY-MAN. 1879**

This tour was undertaken in the belief that an humble scale of living on some 4s. a day, intelligible in Flanders, might be applied to the most favoured regions of Europe. Although—perhaps because—from such pettiness, the book, in its quality of true story-teller, rises almost to the supernatural, it remains unpublished.

**Austria as it is; or, sketches of Continental Courts, by an EYE-WITNESS. 1823**

By an Austrian who has been absent from his country five years. No one knows the name of the writer.

**Amour au pays bleu, par H. FRANCE.**

In 1816 an African town was bombarded by a gentleman named Pellew, who became Lord Exmouth. In 1880 comes from "those sands" a yellow book, whose lotos-eating *allures* seem to mock the Englishman scudding to business every morning under the black bag, his burden. The black bag is the badge of slavery, as the black flag was that of enslavers. When I see a black bag, I think of the happy islands in Southern seas where the head of the family lies on his back and lets the bread-fruit drop into his mouth.

**Bal masqué, tragique aventure.**

Dentu ( )

A vicomtesse thinks she will see and speak to the *maîtresse* of her husband. She goes, in suitable domino, to a masked ball, whither her husband has already gone. At supper, chance places the lady next her rival. After some conversation, the lady says:—

— Voulez-vous me donner votre amant?

— Vous le prendriez bien toute seule.

— Pourquoi pas?

Et la vicomtesse se dit à elle-même,

— Ah, si l'on pouvait prendre son bien où on le trouve!

La maîtresse avait regardé la femme de plus près.

— Tudieu, madame, quelles admirables pendants d'oreille! Dieu merci, vous n'avez pas besoin de prendre mon amant. Vous en avez un qui fait bien des choses.

— Oh! rassurez-vous. Si je vous prenais votre amant, ce ne serait pas pour me faire entre-té-nir.

— Eh bien! nous pourrions nous entendre. Je vous donnerais l'homme et il me donnera l'argent. . . .

La vicomtesse était amoureuse de son mari qui était amoureux de Julia, laquelle était amoureuse de M. Gaston Davray. . . . Il ne manquait à Gaston que d'être amoureux de la vicomtesse, pour que le cycle fût parfait.

"What carrion to read!" says some one. Suppose manure is needed in cultivation of the mind.

**-BALZAC, le Père Goriot.**

Si vous avez un sentiment vrai cachez-le comme un trésor; ne le laissez jamais soupçonner, vous seriez perdu. Vous ne seriez plus le bourreau, vous deviendriez le victime.—VAUTRIN.

**BAROT, Littérature en Angleterre, 1830-1874.**

Charpentier

Ninepence bought this. Comments from the French point of view, and specimen passages, make it exceedingly valuable.

Le théâtre français sous Louis XIV., si riche avec sa magnifique triade: Corneille, Molière et Racine, semble pauvre en comparaison, et l'on peut se demander si, même en dehors Shakespeare, et en supposant qu'il n'a jamais existé, le théâtre anglais d'Elisabeth ne restera pas encore le premier du monde.—p. 30.

Nulle part au monde, ni en Allemagne ni en Amérique, la presse périodique ne peut offrir (1874) un ensemble aussi complet, un floraison aussi magnifique. La presse anglaise, sous ses diverses formes, journal, revue, magazine, doit être regardée, je le dis sans hésiter, comme la première du monde entier.—p. 417.

**Beaconsfield, a biography; O'CONNOR.**

Practically a history of English political life for half a century, supported by speeches and documents.

Some years ago a sound churchman and good conservative wrote to me that the country roads were impassable because of floods. I did not resist the temptation to answer that while a Jew presided over the councils of a "Christian nation" (a kind of moral *impasse*) the heavens would spit.

**Beaconsfield, a study, by GEORGE BRANDES.**

The political works shown to be the literary works translated into action.

**Beaconsfield, life and work, by ARTHUR.**

An examination chiefly of the literary works.

la gloire impériale, et quand Napoléon tomba de ce sommet où l'avait porté son funeste génie, ils y demeurèrent dans les rayons de Trafalgar, de Waterloo, admirés, redoutés, pareils à des dieux. Si l'Europe vit avec un étonnement et d'un respect les représentants d'une politique si heureuse, si ses souverains mêmes se firent les courtisans des hommes d'état de Grand Bretagne, le peuple anglais pouvait-il rester insensible à ses triomphes? La royauté n'y avait en aucune part: l'Angleterre avait été sauvée par son parlement aristocratique, et non seulement sauvée, mais portée à travers mille hasards et mille périls, par un volonte tenace et romaine, à un degré de puissance qui confond l'imagination et qui étouffera l'histoire, quand elle ne regardera qu'à l'étendue et à la population des îles Britanniques.—LAUGEL, ANGLETERRE POLITIQUE ET SOCIALE, 1877.

### Carlyle,

qui a le plus travaillé à depraver l'esprit public en Angleterre et à détruire le prestige de ses anciennes institutions. Après avoir écrit l'histoire de la révolution française dans une série de tableaux rabelaisiens où l'horreur du crime des assassins et l'innocence des victimes sont travesties avec une révoltante bouffonnerie, il a essayé d'imposer à l'Angleterre le culte de Cromwell, en attendant mieux.—MONTALEMBERT.

### Continental armies.

This has given rise to the cant that the English are not a military nation. All that is true is that the English have never betrayed an appetite for glory and war. But they have at all times evinced self-sacrifice and enthusiasm in the military service of their country with an amount of physical courage that has never been surpassed.—CHUNDER DUTT.

### Cromwell.

Quand l'ambassadeur de Venise voulut donner à sa république une idée complète de la toute-puissance de Cromwell, il lui écrivit: "Cet homme à risqué la Chambre des Communes: il parle et il ment tout seul."—MONTALEMBERT.

### Disraeli 29 years ago.

Our Bolingbroke is already in silent evolution; is already learning his part; already anxiously rehearsing in private life the preliminaries of a peace of Utrecht for the nineteenth century.

Yes; there is among the pretenders to British statesmanship and national leadership one who takes Bolingbroke for his model—one who sets up HENRY ST. JOHN on a pedestal, and worships at its base. The man most anxious to wield the war with Russia, so far as England is concerned, the man most anxious to have an active finger in the making of the peace with Russia, Mr. BENJAMIN DISRAELI, is fain to believe himself the Bolingbroke of the nineteenth century; in short, the latest edition of HENRY ST. JOHN, bound in the Toryism of the Desert. . . . What statesman is the idol of his heart—CHATHAM? No; but the author of the peace of Utrecht; the man who helped most to break up the European confederacy against LOUIS XIV. by basely abandoning our allies; the man who bartered his country's honour for a mess of pottage. If you were to pick out two men who made the name of England the synonym of treachery on the Continent in the eighteenth century, they would be BOLINGBROKE and BUTE. Yet the former is the idol of Mr. Disraeli. . . .

Indeed, Mr. DISRAELI is not wholly unlike Bolingbroke—a copy after, and a very long way

after, the original. LORD BOLINGBROKE was not only a clever man, but a man of genius; not only a rhetorician, but an orator. He did not deal in mysteries; he never said anything analogous to that famous *bêtise*—"the age of ruins is past;" he was brilliantly practical, even in his intrigues and his treacheries. Bolingbroke had a vaster, sharper, brighter intellect than his Oriental imitation. His reputation as an orator did not rest on unrivalled proficiency in personal sarcasm; his fame as a man of letters reposed on something more substantial than half a dozen second-rate romances; his position as a politician rested on real, although perverted, ability; and, strangely enough, he was the first to see that reciprocity of trade was more beneficial than restriction. But he was an unsound, because an unscrupulous politician, and in spite of his incontestable genius, he presents an example to be industriously shunned. If he shine brightly in the past, it is with the halo of corruption; a beacon of warning, not a watch-fire of welcome. But like assimulates with like, and the imitative must have their model. Mr. Disraeli—we may have to remember it more acutely some day—selects for his exemplar the man who did sell his country's honour, and disgrace his country's flag; and who tried hard to hand over our liberties to the tender mercies of the perjured House of Stuart.—LEADER, Sept. 1, 1855 (leading article, possibly by GEORGE ELIOT).

### A dramatis persona.

"Let—me—see. I picked her up by the seaside. She promised well at first. We put her on my chestnut mare, and she showed lots of courage, so she soon learned to ride; but she kicked, even down there."

"Kicked—whom?"

"Kicked all round; I mean showed temper. And when she got to London, and had ridden a few times in the Park, and had swallowed flattery, there was no holding her. I stood her for a good while, but at last I told the servants they must not turn her out, but they could keep her out. They sided with me for once; she had ridden over them as well. The first time she went out, they bolted the doors, and handed the boxes up the area steps."

"How did she take that?"

"Easier than we expected. She said, 'Lucky for you beggars that I'm a lady, or I'd break every d—d window in the house.'"

This raised a laugh. It subsided. The historian resumed:

"Next day she cooled, and wrote a letter."

"To you?"

"No, to my groom. Would you like to see it? It is a curiosity."

He sent one of the club waiters for his servant, and his servant for his desk; and produced the letter.

"There!" said Vandeleur. "She looks like a queen, and steps like an empress, and this is how she writes:—"

"DEAR JORGE,

"i have got the sack and praps your turn nex. Dear Jorje he alwaies promise me the grey oss, which now an-oss is life an death to me. If you wos to sat him to lend me the grey he wouldn't refuse you.

"Yours respectfully,

"RHODA SOMERSET."

When the letter, and the handwriting, which unfortunately I cannot reproduce, had been duly studied and approved, Vandeleur continued:—

"Now, you know, she had her good points after all. If any creature was ill, she'd sit up night and day to nurse them; and she used to go to church

\* Printed 21 years before Beckonsfield was heard of as a peer.

**BEAUMARCHAIS, Figaro. Palais Royal 1785**

And if I laugh at any mortal thing,  
 'Tis that I may not weep; and if I weep,  
 'Tis that our nature cannot always bring  
 Itself to apathy, which we must steep  
 First in the icy depths of Lethe's spring,  
 Ere what we least wish to behold will sleep:  
 Thetis baptised her mortal son in Styx:  
 A mortal mother would on Lethe fix.—DON JUAN.

**Bergamo and Cremona, an interlude.**

As I write this at a table under a tree in the huge courtyard of the *Elefanto*, the eaves which overhang the first-floor *loggia*, and the russet chimneys just above, are asleep in the perfect blue. Doves are flapping about, a cat is on my back, and a dog lies flat in the sun; Italian babble is on every side.—MS. 1882.

**HENRY Beyle, otherwise DE STENDHAL, a critical and biographical study; by A. A. PATON, aided by original documents, unpublished letters, and original papers.**

In temperament, religious views, and social ideas he was a belated *Philosophe* of the Diderot school. . . . *De l'amour* unites extraordinary acuteness and originality of thought with cynicism of expression and paradox of theory. In this book, and in his novels, Beyle made himself the ancestor of what has been called successively realism and naturalism in France. Perhaps, however, his most remarkable work was "*Merimée*," of whose family he was a friend, and who, far excelling him in merit of style, if not of freshness of thought, learnt beyond doubt from him his peculiar and half-affected cynicism of tone, his curious predilection for the apparently opposed literatures of England and of the South, and, perhaps, not improbably also his imperialism. Beyle is a difficult author to judge briefly, the contradictions, affectations, and oddities in him demanding minute examination. Of his power, intrinsic and exerted on others, there can be no doubt.—*SAINSBURY'S FRENCH LITERATURE*.

**MEMOIRS OF LORD Bolingbroke, by G. WINGROVE COOKE.**

One of our greatest reviews has said that Mr. Wingrove Cooke's letters from China were the "best special correspondence they knew." To find, then (1833) that a writer of such powers had given years of leisure to the study of one of the most interesting figures in English history was a find.

**La Bouche de Madame \*\*\*\*, par BELOT.**

A novel of the strictest impropriety, demanding inscription upon a green leaf of our fan-like catalogue. It must be owned that the story winds up to its conclusion in beautiful style.

**British Quarterly Review, April, 1881.**

We remember hearing Mr. Hardy say that, when he was writing the *Return of the native*, he thought to himself that only one among his probable readers in London would know accurately the district of his story.—*ARTICLE ON THOMAS HARDY'S NOVELS*.

**BYRON, Don Juan, large print.**

Murray, 1833

Stick to Don Juan; it is the only sincere thing you ever wrote.—*JOHN BELL*.

This is one among "a cloud of witnesses" whose assembled opinions make this copy valuable—to me.

**Carr of Carrlyon, by HAMILTON AIDE.**

The best picture of life among the better class of Italians, and of the life led by people who stay in Italy—that I know of.

**Chansons choisies, 32mo. M.DCC.LXXXVIII.**

**LA Chiffarde, par CHAVETTE, 2 vols. Paris**  
 I. Le passé de la duchesse; II. Les gentilleses de Bob.

*La Chiffarde* is the nickname of a "gay lady." The book is a rare story of Parisian intrigue, in which a red-headed Englishman and an Anglo-Parisian groom, light "Bob," play great parts.

**Como; four days in, upon, and about the lake, part of a ten-pound holiday; an unpublished article. 1881**

On the passage in the steamer from Menaggio to Como, the writer observed a waterfall at a place called Nesso. The next day he returned to have a look at the cascade, but it had disappeared by the time the shore was reached. The village street, a succession of staircases, probably hid it. A walk, undertaken from Nesso towards Bellagio, a few miles off, on the shore of the lake, led between the usual white walls. After a while, the path resolved itself into the top of a wall. Presently it became a ledge about a foot wide on the face of a grass-grown cliff. It was noticeable that after a few minutes, the traveller found himself "swinging along," as if the narrow shelf had been a habitual promenade; only, an occasional check brought to mind the words "lest thou cast thy feet against a stone." Right under one's feet, about 500 feet down, as near as could be judged, was the edge of the lake fining over the brown rocks into a pale glass green, which waved with the gentle lambency of the flame in a spirit lamp. The walk lasted for an hour or two, the path itself ceasing occasionally, when arms had to be used as well as legs.

**Companions of my solitude, 8th ed. 1874**

*Belles-lettres* are not easy to define. If I were asked to do so, I think I would point to this book as a beautiful example. It consists mostly of *quasi* philosophical dialogue, but the gem of the work is a love story; of simple devotion on the one hand, and of chivalric abnegation on the other.

Before I returned she had left. . . . Ever since, my chambers have seemed to me very different to what they were before: I would not quit them for a palace. One or two new articles were bought by Gretchen, who effected a kind of quiet revolution in my dusky abode. These are my household gods.—p. 133.

**Crimea. Question d'Orient devant l'Europe. 1854**

Documents officiels, manifestes, notes, firmans, circulaires, &c.

En mettant la Russie, pour ainsi dire, au ban de l'Europe, on la jeta dans les bras du tentateur germanique; le canon qui renversa Sébastopol eut pour échos historiques et celui de Sadowa et celui de Sedan. Rien qu'en se tenant l'arme au pied, la Russie précipita la chute de l'Autriche et celle de l'empire français. Cette puissance, que Palmerston avait cru réduire à jamais, se recueillit pendant quelques années, et quand elle fit sa rentrée sur le théâtre politique, ce fut pour déchirer dédaigneusement et avec le consentement forcé de l'Angleterre la clause du traité de Paris à laquelle Palmerston s'était attaché avec le plus d'opiniâtreté.—*PALMERSTON, PAR LAUGEL*.

**Dante, Divine comedy, by LONGFELLOW.**

A translation. The notes are a perfect cornucopia of illustration, and of illustrative quotation.

I have lodged in the same *casa* at Florence with one Dante (to the ear), but he was called "Danti Sarto."

**Dante, translated by FREDERICK POLLOCK. 1854**

A picture was exhibited at the Royal Academy some twenty years ago—of Dante descending the steps of the *Gran Canè's* palace at Verona, looking like a guest from the unknown shore, and mocked by the gay sparks about him; the Divine and the Comic jostling one another. The painting sent me on a pilgrimage to the house, opposite whose door Dante now stands in marble.

"Comedies" are yet being acted. I know a man who bought "Pollock's Dante," with its unearthly illustrations. For him the date of the preface and the date of the title marked an interval during which he was launched into an Inferno, after enduring a still more awful Purgatorio; which, again, was preceded by a brief glimpse of Paradiso.

on Sundays, and come back with the sting out of her; only then she would preach to a fellow, and bore him. She is awfully fond of preaching. Her dream is to jump on a first-rate hunter, and ride across country, and preach the villages; so when George came grinning to me with the letter, I told him to buy a new side-saddle for the grey, and take her the lot, with my compliments. I had noticed a slight spavin in his near hock. She rode him that very day in the Park, all alone, and made such a sensation, that next day my grey was standing in Lord Hailey's stables. But she rode Hailey, like my grey, with a long spur, and he couldn't stand it. None of 'em could, except Sir Charles Bassell, and he doesn't play fair—never goes near her."

"And that gives him an unfair advantage over his fascinating predecessor?" inquired the senior, silyly.

"Of course it does," said Vandeleur, stoutly. "You ask a girl to dine at Richmond once a month, and keep out of her way all the rest of the time, and give her lots of money—she will never quarrel with you."

"Profit by this information, young man," said old Woodgate, severely; "it comes too late for me."—A TERRIBLE TEMPTATION, by C. READ.

### English troops.

*Trochu.*—"The best troops in the world are the English. . . . Never in the history of war did two guns do such service as Major Dickson's did at Inkermann. Never did troops stand such attacks as your Guards did on that day. Ours could not have done it. I saw the field. There was an uninterrupted line of dead Guardsmen—every man seemed to have fallen at his post. It is fortunate that your army is so small. If it were as large as ours is, it would conquer the world."—NASSAU SENIOR.

### Eve in Paradise. (A true-love story.)

When Mary Dasert was nineteen or twenty years of age, her mother, guardian—whatever you please to call her—resolved that she must be taught German, and took her to Footunder; as the best German-speaking city in the Fatherland, and as possessing some traditional knowledge of English cookery, which had been taught to all the court cooks by his late Royal Highness the Duke of Gobble, when viceroy of Footunder for his brothers Fuddle and Diddle. The ladies went to a fashionable boarding-house, which was on a garden, as the Germans phrase it; and thither, one day, during their stay, came a certain Mr. Saxon Wornton, *en route* for Bierberg, and idling in the capital in order to pick up a few words with which to face that dreadful university. He engaged a room, took off his hat to everybody about, and strolled into the garden, feeling very sad and lonely; so young among so many strangers, the most accomplished of whom, so far as his first introduction had gone, only knew, of the English language, that the Vicar of Wakefield "vash always of hopington dat," &c., &c.—meaning to quote, as Germans will, from the first lines of the great Irish poet's beautiful book, which is the first lesson in English for all foreigners.

As he strolled about the extensive garden, he saw a young lady unaffectedly up among the branches of a cherry-tree. She was eating the ripe cherries with great assiduity. She was showing her ankle and stockings in a shocking manner. Her mass of golden hair was all in disorder, strewn over her stained muslin-covered shoulders, and entangled in the branches of the tree. Her grey eyes were startlingly, purely bright, as she looked down at the stranger. The fair sweet face would have struck you, even if you met it in the proper way, in a ball-room. Saxon thought of pictures he had seen,

of nymphs lying in Italian landscapes among bunches of real grapes, and clusters of black Bacchuses, and heaps of green leaves. He thought, he says, in telling the story, of a variety of things which are more or less credible.

"*Wollen Sie,*" said she at last, after a long, calm, unruffled stare. She held out some cherries, thinking he might like some. She thought he was a German, and he thought she was a German. He shook his head and said, "Can't speak German."

"Goodness!" she exclaimed; "an Engländer! What a comfort!" And she sat down on a branch and left off eating. "Except to the chaplain in the king's chapel" (this was in Ernest's time, for he adhered to the forms and ceremonies of the faith of his father, George III., and would never go into the Lutheran churches of his subjects) "and his wife, I haven't spoken to an English person for six months."

He did not know what to say. At his age, gentlemen are not at their ease with ladies. We get over it; but a youth's horror of a woman should guard him in his manhood!

She took another stare at him while she tied up her hair, and that done, she said, "Please help me down; Minna was to have come, but I won't wait. She helped me up."

There was no bashfulness about her. To get her down, he had to put his arms about her, in the way that Paul and Virginia crossed the rivulet, and land her; and when her feet were on the ground, she said, without the least confusion: "Thank you! You are stronger than Minna. Am I heavy?"

Heavy! He was only too happy. To find a countrywoman—unexpected pleasure! So beautiful, too.

"They say I am pretty. I am glad you think so. How did you come here?"

He explained—just arrived—brought there by the commissioner from the British Hotel. How rejoiced at his luck!

"I am glad you're come. So will mamma be. Come into the house."

"With pleasure—will you take my arm?"

"Oh, that is not done in Footunder! They'd think we were engaged lovers."

"I am sure I wish we were, then," burst out the boy.

"Do you really? That's strange. I should like to be engaged to you. Let's ask mamma."

Saxon was overwhelmed and felt the blood in his head with stinging suddenness. Here was a young lady, whom he had not seen five minutes, accepting a compliment of the idlest sort as a proposal of marriage, and he was being led straightway into the presence of that young lady's mamma. His first impulse was to run away back to the hotel. But his character was adventurous, and he resolved to see it out.

Perhaps there was no resolution in the case. He couldn't help himself. We are always talking of our resolution when we relate our accidents.

She walked by his side up the long walk, looking a great deal at the ground, but a great deal at the young gentleman. His comely English face was a novelty to her. Before they reached the door they were arm in arm.

\* \* \*

After Essen they sat down under the linden (*sir*) and took coffee; and Saxon, in that new scene, on that gentle summer evening, with a beautiful woman in love with him, thought that God was very good.

And they stole away to a walk among deeply-leaved trees, and the serpent arm crawled round her waist, and he pressed her to his heart, and kissed her mouth and eyes, and looked up to the saddening sky, and swore to her that he would be true, and would strive for her, and try to make her

**LES Deux femmes de Mademoiselle :**  
histoires de garnison. *Paris*, 1880

French garrison stories may be relied upon not to lack flavour. Only, the author being a disciple of Gustave Flaubert, here they are served up in most delicate fashion; they have become works of art. See a fragment of one of them at p. 94.

**Dictionnaire comique, satyrique, critique, burlesque, libre et proverbial, par**  
**LEROUX, 2 v. Pampelune, MDCCLXXXVI.****ELLA Dietz, Triumph of love. 1878**

Within this book lie embalm'd  
Two mortal hearts;  
Above it hover  
Two immortal spirits.—EPILOGUE.

**Dolores. C. Kegan Paul and Co. 1880**

Perchance that hour, the last of life on earth,  
The first of Heaven (where both vitalities  
Blend in the union of death and birth),  
May show past griefs as bright realities:  
Seeing their faces in the darkness shine,  
We then may know them messengers divine;  
And find that in the blindness of our cares  
We have conversed with Angels unawares.—216.

**Drew (G. S. Old St. Pancras) Sermons.**

An example of an attempt to raise the tone of English preaching. "Good people," used to being soothed and lulled by benediced mumbling and windy cadences, did not like to be disturbed and awakened, and smiled pityingly. But the preacher "entertained an angel unawares." An inhabitant of heaven was among his listeners, whose notes of the sermons remain, now that both preacher and hearer are beyond the dark river.

No doubt this will be called rank nonsense. It is a fact, however, that a young fellow who was courting the *demoiselle* in question, one day incautiously expressed concern for her safety in a crowd, she being lame. He had scarcely spoken, when the girl fled from him as a wounded bird might have done. He never saw her again, though his place of work was but five minutes' distance from her home. Cf. I CHRON. xiii. 9, 10.

**Drew (G. S.) Scripture lands.**

The lofty tone of the sermons lends a peculiar interest to this visit to the Holy Land.

**Emilia in England, by GEORGE**  
**MEREDITH.**

I should think that "Lady Charlotte" is the best picture of a young aristocrat ever drawn; absolute in her self-possession and humorous contemplation of others' frailties. Not less good is the simple Italian girl whose voice brings her into fine company, where she is courted by a "swell," who is also courting Lady Charlotte. The girl's apostrophe as she looks up to her gallant—"My lover!"—is one of the most beautiful things I know. Lady Charlotte has the pleasure of calmly "bowling-out" the gay deceiver.

**English letters, four centuries, by**  
**SCOONES.**

The modern appreciation of light and colour in landscape was a thing quite unknown to our ancestors, and it is in this letter that the greatest lyric poet of the age, accidentally and as if carried out of himself by the instinct of beauty, inaugurates the style of descriptive writing which has reached its apex in Mr. Ruskin. We see that he was a little ashamed of his enthusiasm; we see, moreover, that he had been reading the last new poem, Mr. Christopher Anstey's "New Bath Guide," already; though but three months old, the most fashionable of books—MR. SCOONES ON THE POET GRAY.

There are 350 letters; not a letter to a year. Such rigid selection of the *fine fleur* of literature results in an unequalled po. y. The editor's notes are very fine.

**Eifel, coloured large scale map, mounted.**

Physical. Maasstab: 1:80,000.

Then they headed back to the dear old Rhine, through the volcanic country, looking by their way on lakes hundreds of fathoms deep, blue from their depth as the great ocean, yet lying in great hollows among smooth, shortgrassed downs.—H. KINGSLEY.

**Europe; Cartes des chemins de fer. Bruxelles**  
Boldly drawn. Has a list of *épisodes d'ouverture*.**Femmes, amoureux, maris, &c. Dentu, 1878**

M. de Bièvre courtoisait une dame, qui lui dit:  
— Passez demain sous ma fenêtre; si mon mari est sorti, je vous ferais signe.  
— Oui, répondit le marquis; mais à la condition que vous serez Léda.—p. 21.

Un M. de \*\*\* allait depuis vingt ans passer ses soirées chez une dame fort aimable. Il perdit sa femme; tous ses amis croyaient qu'il épouserait celle envers laquelle il s'était montré si assidu. Il n'en fit rien. L'un d'eux lui exprimait un jour son étonnement ce sujet.

— Si j'épousais Mme. \*\*\*, répondit-il, où irais je passer mes soirées?

**Fortnightly Review, March 1, 1878.**

Contains Mr. Saintsbury's study on Gautier.

**France, by A. V. KIRWAN. Jackson, 1863**

Valued for its view of literature under Nap. III.

Antecedently to *Galignani's Messenger*, there existed for a short period a journal called the *Argus*, conducted by Lewis Goldsmith, afterwards editor of the *Anti-Gallican*, and the *British Monitor*. . . . In 1814 permission was given to Galignani to publish an English paper. After the death of old Galignani, his sons A. and W. Galignani succeeded. One of the earliest editors of Galignani, after the peace, was Mr. Cyrus Redding. . . . These supple-backed Italians have been so facile and flexible to all governments, that they are favourites with all.—KIRWAN, 166—169.

**Franco-German War, by BOBBSTÄDT.**

Has strategical maps and coloured battle plans.

**BAZAINE, Armée du Rhin. 1872**

Has coloured military plans, and *pièces justificatives*.

**Franco-German War. Bazeille\* et**  
Sedan, essais critiques. *Bruxelles*, 1871**Franco-German War. DELAUNAY, Campagne de France.**

Avec cartes d'après l'état-major, of Froeschwiller and Forbach, Sedan, alentours de Metz, &c.

**Franco-German War; DUCROT, Journée de Sedan. Dentu, 1871****ROBINSON, Fall of Metz.**

The only English correspondent who was shut up in Metz. The book is perhaps the most curious of all the "special" accounts, chiefly in relation to Bazaine's alleged understanding with the enemy.

**French literature, a manual. 1882**

Je me repose, pour ainsi dire, dans l'indifférence des autres de la fatigue de son amour.—BENJAMIN CONSTANT.

This goes very nicely with Talleyrand's *Il faut avoir aimé Madame de Staël pour savourer une bête*.

**French wit, wisdom and wickedness, a thousand flashes; by FINOD. N. York, 1880**

Twenty years in the life of a man is sometimes a severe lesson.—MAD. DE STAËL.

The lady's figure was, in literature, *Dix années d'exil*.

\* A town rent to shreds, *quelque ipse miserrima vidi*—a week or two afterwards.

happy. When he said this his eye filled with tears; and she wondered at him, but adored him, and was calmly very happy.

The poetical have no right to complain of the above matter-of-fact account of an event which doubtless is susceptible of poetical treatment. It would do no harm to make our lovers talk the traditional ecstatic idiocy in vogue, at any rate from the time of Mr. Shakespeare to that of Mr. Alexander Smith. But this is a report, not a poem. It is doubtful if Mr. Shakespeare addressed Anne Hathaway in the manner Mr. Romeo addressed Miss Juliet; though, clearly, the man who could conceive Romeo and Juliet had the poetical materials in him with which to explode in a very passable frenzy. Anne Hathaway would not have understood it, so he probably said, after a few kisses, that her eyes were good, and that it would be convenient to put the ban on them.

Disingenuous and well-behaved young persons will not credit that a young lady could behave so absurdly as Miss Dasert (the second) is represented to have done. They must, however, consider that "the young party" was quite unaccustomed to love-making, and had been brought up to think honestly, and to tell the truth. This must be Miss Dasert's excuse. She knew nothing of the heart or of the statistics of love—no mother, grandmother, elder sister, or female friends were there, in her case, to render her knowledgeable. Is it impossible that there might be a woman under twenty years of age with a soul unsullied by any speculation as to the sentiment or the sensation of love?

Minna, being sent to look for her young lady, found her on a garden seat in the remotest corner of the garden, leaning her head on the shoulder of her lover. Minna was thunderstruck: but in giving the old lady's summons, suppressed all comment. Minna, like all women, was charmed that her mistress had a "Schatz" (a Beloved); but Minna had had man in her prosperous time, and knew that this swift besieging was against all the rules.

"Ah, mamma!" exclaimed the young lady, after she had said her prayers at the maternal knee, and was setting her pretty head on the pillow. "I am so happy! He is so handsome, and kind, and wise, mamma—I should like to sleep all night with my head on his shoulder!"

... There are young females, even in excellent circles, who do accept and plunge into passion for the first smooth-faced or smooth-spoken gentleman that addresses himself to their hearts; and such young ladies might be disposed to make excuses for this tenderly bred and sweetly spoiled child, Miss Dasert. But it so happens in her favour, that she had (had?) no less than seven very good offers; not to mention the bad ones from two successive singing masters, who, deceived by that gentle pliant nature, thought that it was without will. She had refused them all, quietly, without understanding what they felt, or pretended to feel; and only now and then experiencing some regret, because of the incessant talk of her mamma about the necessity of settling in life. But her mamma always told her, in her old-maiden romantic manner, that marriage without love was a sin; and the young lady had been waiting patiently for the divine visit of passion. —FRIENDS OF BOHEMIA, i. 234-48.

### French and English before Sebastopol.

In the British army it was invariably the custom during a fog, and on the approach of darkness, to throw out a line of sentries accompanied by their officers about 40 or 60 yards in front of our works. The French never did so, and it was said that neither the discipline of their troops, nor the individual nerve of the men were sufficient to admit of their so doing; consequently in the

French trenches, during the livelong night, there was constant pattering of musketry, produced by firing at stones, shadows, dogs, or any other object which a lively imagination could conjure into a Russian's greycoat stealing along in the darkness. —FIVE MONTHS IN THE TRENCHES, by COL. RAYNELL PACK.

### Gladstone 29 years ago.

The speech of Thursday was Mr. Gladstone's. Like all his elaborate efforts, it was finished in construction (though spoiled by too much deference to the slip-slop, loose style of Parliament), brilliant, eloquent, masterly—and delightful to listen to, if merely as an elocutionary performance. It was a speech which you felt, as you heard it poured out from that master mind, would modify public opinion, would affect our passing history, be the text of a controversy, and the earnest man as usual met the earnest audience. At times the still House, though at that hour crowded with festive costume, though looking grandly theatrical under the blaze of brilliant light, was as reverential in its tone as a cathedral congregation. A great orator had encountered the happy conjuncture of a great theme and a great audience; and that splendid speech, a state paper which is the first of the many contributed to the subject to define to Europe the exact position, and the complete argument, was a triumph such as few men ever have, and no man often. It was a speech that places the speaker among the recognized—alongside Chatham and Burke and Brougham. But alas! it produced feelings of pain among the many who have of late years looked to Mr. Gladstone as the first parliamentary leader of our time. For, in making that impression as an orator, he was destroying himself as a statesman. Mr. Gladstone has been giving himself up to logic, and is losing the State. The man who will not consent occasionally, or even continuously, for the sake of power, to go with the majority, however wrong—to go with them in order to prevent them (*sic*) going more wrong—is very noble, very Christian, but not a statesman, and his business is not among politicians—his business is in the closet, the press, books. When Mr. Gladstone, years ago, was arguing that Puseyism was logically good Anglicanism—when Mr. Gladstone was rendering Sir Robert Peel uncomfortable by the development of his doubts as to the consistency of the Maynooth Grant—when Mr. Gladstone was doing other things of that kind, the country was not vexed with the delicate bloom of his conscience—we calculated that it would wear off, and leave a serviceable surface in good time. In the Railway Board, in the Colonial Office, in the Exchequer, in letters to Lord Aberdeen about a tortured Italian patriot, Mr. Gladstone seemed to indicate that he had set himself to the actual work of practical government, and that that massive understanding had ceased to perplex itself with scholastic refinements in plain matters.

But he is apparently relapsing into the delicate mental disease produced by an excess of logical faculty. . . . —LEADER, May 26, 1855; THE "STRANGER IN PARLIAMENT."

### Getting on in the world.

Don't suppose that it is the ambitious men who succeed. Men try to go up very often, not because they want meekness, but because they want to make people believe in them. Some men strive because they have been jilted—that, after twenty years of struggle, they may show to the jilter, who has married since, and got nine children, and is not well off, a splendid sideboard of plate at a dinner-party. Some fight to a front rank to spite brother Bill; who is fighting on, too, to spite

**Friends of Bohemia**, by EDWARD WHITTY, 2 vols.

**Garneray**, Voyages, aventures, combats.

Robert Rivington, captain of the "Kent" East Indiaman, fell, gallantly defending his ship, in the Bay of Bengal, and was commemorated in the *Gentleman's Magazine*.—CURWAN'S BOOKSELLERS.

The "Kent" was taken by a French pirate from the Isle of France. Garneray was one of the pirates.

**THÉOPHILE Gautier**, Romans et contes. 1877

... cette lave, refroidie autour du corps d'une femme, en a gardé le contour charmant. Grace au caprice de l'éruption qui a détruit quatre villes, cette noble forme tombée en possession depuis deux mille ans bientôt, est parvenue jusqu'à nous; la rondeur d'une gorge a traversé les siècles lorsque tant d'empires disparus n'ont pas laissé de trace! Ce cachet de beauté, posé par le hasard sur la scorie d'un volcan ne s'est pas effacé.

Gautier was the prince of what we now call æsthetes—sensuous critics would, perhaps, be a better word—reserving the name seer, which is only "æsthete" in decent English, for critics of a more ethereal order.

**FRIEDRICH V. Gentz**, Briefe an Pilat. 1868

Der "Beobachter" war das Organ, durch welches das österreichische Kabinet nach dem Ausspruch des Fürsten Metternich auf die Stimmung in Deutschland und in Europa zu wirken gedachte. ... Der Beobachter wurde also das Arena in welche man hinabstieg, um mit den liberalen Gegnern eine Lanze zu brechen.—vi.

Pilat was editor of the *Oesterreichischer Beobachter*.

**Gentz**, Tagebücher, *Varnhagens Nachlass* Juillet 21. J'ai lu le soir les feuilles infernales de Cobbett. ...

Novembre 11. Sorti à 10½. Visité chez le roi de Danemarck, causé une heure avec lui. Puis une heure avec Metternich. ... Rentré. ... Écrit une lettre au prince Schwarzenberg relativement à la conférence qui doit avoir lieu ce soir.

—Diné seul chez moi. Allé à 6½ chez Metternich. ... Grande conversation, toujours plus sur la maudite femme que sur les affaires. Rentré à 8. Conversation avec Langenan, à 10½ chez Nesselrode, causé avec lui jusqu'à 1 heure.

**Germany**; by BAEDER, MURRAY, &c.

**Goethe**, Werke, 20 vols. in 10, cloth. *Grote*

Has portraits, many genre pictures, capital views of scenery, &c. Thus the *Briefe aus der Schweiz*, *Campaign in Frankreich*, and *Italienische Reise* are illustrated. One of the engravings to Werther's *Leiden* might be called *Sturm und Drang* pictorially given. These bright, pretty, sympathetic pictures tempt one to dip, and then to read.

**HENRY Greville**, Leaves from diary. 1873

... a droll story of A. Dumas and a French actress. They were both summoned as witnesses in a trial which took place at Rouen. Dumas, when called upon to give his *nom et état*, replied in a pompous voice, "Alexandre Dumas, et je me dirais homme de lettres, si je n'étais dans la patrie de Cornille." On the same question being put to the lady, she said: "Je suis — et je me dirais pucelle si je n'étais dans la ville où l'on les brûle."—p. 182.

**Heine**, Romancero. *Hoffmann und Campe*

**Humboldt** and Varnhagen's letters.

*Trübner*

Vous, qui savez tout, pouvez-vous vous souvenir du fait suivant? L'année 1799 ou 1800 l'empereur Paul imagina de proposer un combat en champ clos, où l'Angleterre, la Russie, l'Autriche, je ne sais pas quelle puissance encore, videraient leur différend par la personne de leurs premiers ministres, Pitt, Thugut, &c. La rédaction de cette invitation fut confiée à Kotzebue et l'article inséré de Hambourg. —MADAME DE LIEVEN TO ALEXANDER VON HUMBOLDT.

**Italics**, by FRANCES POWER COBBE. 1864

Brief notes on politics, people, and places in Italy.

**Italy**; Handbooks, N., Central, &c. *Murray*

If any one who is proposing to write a book of travel would like to be humiliated, he should look at one of the famous handbooks. When he has done so, he will despair of being able to say anything which has not already been better said.

**Jane Eyre**, by CURRIER BELL. 1855

The very cover is a kind of reminiscence, being of cloth like that in which the *Seven lamps of architecture* appeared.

**Keepsake**. Longmans, Orme, & Co. 1839

A shabby book, endeared by boyish recollections of the plates of Madame Guiccioli (before I knew who she was), of Byron "musing;" Nelson as a middy "aloft;" of Manfred's vision; of Mary of Mantua; of a Turk in Venice, &c.

Beppo, what's your pagan name?

Bless me! your beard is of amazing growth!

And how came you to keep away so long?

Are you not sensible 'twas very wrong?

There used to be a necromancer in St. Paul's Churchyard, whose black art was to conjure a volume out of misfits of plates and print. These went off in a blaze of glory, red and gold, to a confiding public, which bought hardy annuals cheap.

Although mine is a lawful copy, the necromancer is brought to mind by the plate which illustrates Beppo being "impressed" to illustrate something quite different.

**MES PREMIÈRES Lanternes**; ROCHEFORT.

... pray, "put out the light."—BYRON.

Does the Conservative party want a motto?

**Leader**, newspaper, various years.

To say a "newspaper of genius" sounds odd. But if ever a periodical were lighted up by the divine fire, this was. Its dramatic critic was Mr. G. H. Lewes. And I believe a great many of the literary notices were from his hand.

Let any one who can

Put aside party, and think of mankind, observe the wonderful swing and almost prophetic vision of the Disraeli diatribe, the terrible analysis of Gladstone, the audacity of getting on (page 92), and then—the tender beauty of the "garden scene." Three of these are from the same hand, perhaps the four; all by writers on the LEADER.

Heu quanto minus est, cum reliquis versari, quam tui meminisse!

**Letters to a shade**, by SUPERSTES.

**London**, saunterings in and about. 1853

By MAX SCHLESINGER; the sketches by McCornell, the translation by Otto v. Wenckstern. The original work, in 2 vols. published by Duncker and Humblot in Berlin, contained "intimate" particulars about the editorial mechanism of the *Times*, which it was not thought desirable to reproduce in England. Hence, perhaps, the choice of a translator. The illustrations contain portraits of both author and German publisher.

London est la plus belle ville du monde; et celle qui compte le moins de monuments élevés au frais du public. Le bon goût et la richesse des habitants ont tout fait. ... Malheur au pays dont les artistes s'emparent. Voyez ce qu'ils ont coûté à la France, à l'Espagne, à l'Italie, à la Saxe, à la Bavière, quand leurs maîtres ont eu l'infortune de se livrer à eux, et celle d'écouter les poètes et les académiciens qui célébroient leurs chefs-d'œuvres.—DE PRADE, CONGRÈS DE VIENNE.

**MACAULAY**, Œuvres diverses, 2 vols.

Paris, 1860

The price, eighteenpence for the two vols. in half calf, was the temptation to buy.

J'irais presque à dire qu'il est un historien plus profond et plus original dans son article sur Hallam que dans son ouvrage capital. Et il y a, dans la conclusion de son article sur Byron, écrit en 1830, et trop sévère pour le poète de *Childe Harold*, quelque chose de véritablement prophétique.—ODYSSE BAROT.

some one else. Smith gives up his soul to business that he may die with more than Jones. And so on. Real ambition, for power's sake, is a rare sensation: there are so few great natures. Of the majority of the eminent in the working world of plain practical men, you can trace their energy to the consideration that it is just as well to go forwards as to go backwards, and that work is the best method of killing horribly dull time. Perhaps it is most true—and every generalisation is partly a blunder—that success is much more of an accident than failure; for, while all failures are pretty much the same, many a success is unaccountable.—**FRIENDS OF BOHEMIA.**

#### A Grand Duke at his *Residenz*.

Une nuit de novembre où les étoiles s'étaient éteintes sous le vaste ciel assombri,—cabin-caba, Desiré XIV. rentrait incognito dans son palais. Lorsque devant l'église, il entendait des clameurs stridentes et des jurons inconnus qui retentissaient sous la porche.

—Palsambleu! s'exclama-t-il. On s'assassine là-bas!

Il met ses lunettes, approcha sa lanterne charitablement et il vit un gentilhomme tout de noir vêtu et d'un maigreur famélique qui se tordait dans l'énorme bénitier de Saint Cléophas.

—Un drôle d'heure pour prendre un bain! murmura le duc philosophiquement; et il ajouta en saluant, Monsieur est malade?

—Très malade, répondit brusquement l'inconnu.

—Monsieur est étranger?

—Je suis le diable.

—Le diable! balbutia Desiré XIV., le diable dans mes états!

—Pourquoi pas? Tes sujettes ne valent elles pas le voyage? . . .

—Monsieur est trop aimable.

—Quant à ton vin, j'ai juré sur mes cornes de n'en plus boire une goutte. Je rentre toujours abominablement gris, et ce soir, bêtement, je me suis laissé choir dans ce maudit bénitier.

—Je comprends.

Satanas recommença ses lamentations d'une voix aiguë.

—Mon petit duc, répétait-il, de grâce retire-moi du bénitier. Je te promets tout ce que tu désireras.

—Bah! fit Desiré, qui ne croyait pas à grand-chose ni en ce monde ni dans l'autre.

—Je te promets . . . que veux-tu? Je peux tout . . .

—Veinard! . . . corbleu, si tu me garantissais que . . .

—Retire-moi du bénitier, tu redeviendras aussitôt plus jeune, plus robuste qu'autrefois. . .

—**HISTOIRES DE GARNISON.**

#### A landowner.

**SCENE.**—*First-class carriage on Central Wales Railway.*

**Dramatis Personæ.**—*Sir W. W. Wynn* (much disposed to snore). *Inquisitive Snob*.

*Snob.* Can you tell me, sir, whose is that nice little house in the wood?

*Sir W. W. W.* (civilly). Oh yes, that's mine.

*Snob* (after a pause of ten minutes). Who owns that grouse mountain, sir?

*Sir W. W. W.* (sleepily). I do.

*Snob* (after another pause). Can you tell me, sir, whose woods those are over to the right?

*Sir W. W. W.* (roused from doze, and with irritation). Mine!

At the next stopping-place the snob jumped out, sought the station-master, and told him that (happily half asleep, and therefore not dangerous) in the same carriage with him was a maniac who swore that the whole country belonged to him.—**BATEMAN'S LANDOWNERS, A DIRECTORY.**

#### Mysteries of Paris.

Pour moi, j'en ai la conviction le prince Louis a été le type original du prince Rodolphe, l'idéal, de l'auteur des *Mystères de Paris*.—**MÉMOIRES DE CLAUDE.**

#### Napoleon I.

It is said of Napoleon I., that while ruminating on his own career in St. Helena, he exclaimed: "Now we shall see what Wellington will do!" He was quite unable to understand that it was possible for an English gentleman, after having gained such a triumph as was obtained at Waterloo, to stop in his onward career and resume his former position in life. It is from the bosom of rural life that in the hour of need all the great men of England are drawn; and when their work is finished they return again to their former place quietly, crowned possibly with honours and preferment—oftener not.—**CHUNDER DUTT.**

#### Napoleon I. and Napoleon III.

Napoléon I., en se jetant dans les bras de l'Autriche, a été au-devant de Waterloo; Napoléon III., en se jetant dans les bras de la Prusse, par les rivaux jalouses de l'impératrice, a été au-devant de Sedan, plus fatal pour la France que Waterloo.

L'affaire de l'attentat du 14 janvier, la déclaration de guerre à la Prusse, proviennent d'une *guerre de femmes*, dont le prologue s'est passé à la petite maison d'Auteuil.—**MÉMOIRES DE CLAUDE.**

#### Napoleon III. as a young man.

**DEPICTED BY THE CHIEF OF POLICE.**—Quoique d'une physiognomie assez désagréable il avait des regards d'une douceur extraordinaire . . . la figure impassible, aux traits presque grotesques, était animée par des yeux d'une puissance extraordinaire, qui exprimait la passion effrénée, le scepticisme sombre et la gaieté triste unit à une vorace ambition. . . . Il avait une de ces têtes qui portent aussi bien un bonnet de galérien qu'une couronne. Il était petit, avec un long buste; il était constitué comme ces gros oiseaux qui sont tout en corps, sous des pattes palmées. Il marchait en se balançant à l'instar du vautour, dont il avait la prunelle sanguine et brûlante. Il y avait dans ce jeune homme du bandit retors et du bandit gentilhomme. La physiognomie fatale, burlesque mais attractive, ne jurait trop avec les figures patibulaires qu'elle dominait tout en s'harmonisant avec elles.—**MÉMOIRES DE CLAUDE.**

#### Napoleon III.

*Changarnier.*—At Strasbourg, when the regiment on which he depended refused its support, he ran, and was found in an abject state of terror, hiding under a carriage. In the Boulogne attempt, when he had got half-way across the Channel, he became alarmed, and wished to turn back. The people about him called for champagne, and kept him to his purpose by making him half drunk. . . . (at Magenta). He never crossed the Ticino, and was smoking in a house during the whole time. . . . He was not within two miles of the real fighting.—**NASSAU SENIOR.**

#### History of a newspaper.

"We speak out in the *Traser*," suggested Fassell. Bellars quite admitted that. "I have often thought of writing a history of your paper, Fassell."

"Speak it," said Graffs. "Let it be up to the mark of this curry."

"Go on."

"Fassell might be offended."

**Mehalah**, a tale of the salt marshes. 2 vols.

There are not many books to which you can go again and again with increasing admiration. I find it so with "*Mehalah*." Delicate observation of nature, both animate and inanimate; a rare appreciation of the humour of an unknown race, and raciest rendering of their amphibious talk—these, and the conflict of strong and almost savage natures are all found here, while there is a comic episode which is probably the most terrible warning against the union of May and December ever written. The story culminates in a scene which is not excelled by anything in Jane Eyre.

(The above was written before Mr. Swinburne's splendid eulogy appeared in the *Athenæum*.)

**Men of the Second Empire.**

Tremendously smart sketches; by the late Mr. Grenville Murray. *Inter alia*, we are told how General Coupehoux (i.e. Macmahon) got Louis Napoleon "out of a hole" which he had manoeuvred his army into at Magenta.

... Letters from the army speak in the highest terms of the way the Emperor manages matters. Generals and soldiers alike are brimful of confidence in him. The worst of it is that he exposes himself too freely. At Magenta and Solferino he was in the midst of his *Cent Gardes*, whose height and uniform are conspicuous a mile off. He has been spoken to on the subject in every possible way, but you might just as well talk to a statue.—PROSPER MÉRIMÉ'S LETTERS TO PANIZZI.

**Mildred**, by GEORGIANA M. CRAIK.

I cannot describe the impression the book made upon me. I said to myself, "The writer must have suffered—awfully, so to depict mental pain, or must else have the genius which divines."

**Monomaniac of love**, 2 vols. 1878

A study in the pathology of character.

**T. Mozley**, *Reminiscences of Oriel College and the Oxford movement*, 2 vols.

Longmans, 1882

A jaded novel reader, who "cares for none of these things," may take up the *Reminiscences*, and find them as good as a romance. Indeed, one of the sketches is a veritable romance. The book has been called "carping and cavilling" by a daily paper whose reviews are mostly admirable. The following is given as an instance:—

Samuel, though quite as liable to be behind time as himself (Henry Wilberforce), nevertheless was always on the platform, and always a speaker. How could this be? Samuel explained it straight. He was perfectly sure that he had something to say, that the people would be glad to hear it, and that it would be good for them. He was also quite certain of having some acquaintance on the platform. So immediately on entering the room he scanned the platform, caught somebody's eye, kept his own steadily fixed upon his acquaintance, and began a slow movement in advance, never remitted an instant till he found himself on the platform. The people, finding their toes in danger, looked round, and seeing somebody looking hard and pressing onwards, always made way for him. By-and-by there would be a voice from the platform: "Please allow Mr. Wilberforce to come this way," or "Please make way for Mr. Wilberforce."

Another thoughtful reviewer takes the trait as an example of an energetic man's following his instinct that he could say something that would do people good to hear. Of course the important point is whether an accurate impression has been conveyed. The writer of these lines, as a boy, once saw an incident so like that narrated here, that he believes the story as it is given.

**Napoléon I.**, et son historien M. Thiers, par J. BARNI.

Ainsi se forma cette légende qui, à la place d'un usurpateur, d'un despote, d'un conquérant juste-

ment chatié et ne sachant pas même supporter dignement le malheur qui le frappait, représenta dans le captif de Sainte-Hélène la touchante victime d'une inique persécution, le martyr héroïque du droit et de la démocratie. On sait quelle puissance a acquies cette légende, mais plus elle est puissante, plus il importe de montrer combien elle est contraire à la vérité et à la moralité d'histoire.—BARRI, 318.

He behaved violently, said I should pass over his *cadaver*, &c., that he would not go to St. Helena, and so forth. I came next day to take him on board the "*Bellerophon*," prepared to use force, and ready even for bloodshed. To my utter astonishment he skipped away, and went on board without a word.—SIR GEORGE COCKBURN.

Il se soumit avec une résignation calme et majestueuse à l'arrêt de ses ennemis.—FLEURY DE CHABOULON.

**-Napoleon Buonaparte**, by W. SCOTT.

Les Anglais n'ont fait que tuer Napoléon, mais W. Scott l'a vendu. C'est un véritable tour d'Écosse, un tour de pur caractère national, et l'on voit que la cupidité écossaise est toujours la même vieille et sordide cupidité, qu'elle n'a pas changé depuis la journée de Naseby, où, pour la somme de 80,000 livres les Écossais vendirent à ses bourrs aux anglais leur propre roi, qui s'était lié à leur protection. Ce roi est le même Charles Stuart qui chantait aujourd'hui si magnifiquement les bardes de Calédonie. L'Anglais tue, mais l'Écossais vend et chante.—HAINES.

"Vis medicatrix nature."

**Nature's boundless good nature**, or the sedentary man's remedy; a narrative of four days on foot near Waterloo.

Unpublished article, 1882

The writer believes that the ill, bodily and even mental, which beset a sedentary life, are curable, almost instantaneously, by one who will take up his pack and walk—if that may be said without irreverence. Books tell us that the rich man envies the labouring man his health and appetite, but we do not hear of a rich man who endeavours—except by fits and starts—to gain health and appetite by going through the process which gives a labouring man both.

In the winter of 1882 the writer found himself borne down by cough and cold and sore throat, insomuch that he began to wonder whether he should ever be "himself again." After a while matters mended, and at Easter a four days' consecutive holiday was obtained to see whether a walk would do good.

The writer took all his things in a parcel of American cloth. He had scarcely started, carrying this, when he found himself going like a steam-engine (leisurely, at first), stiff as a ramrod, every step a separate pleasure. The four days' excursion cost 16s. 6d., including railway fares—beyond the passage across.

I suppose there are few men who have reached a sober age in business without being plagued with corns, hard or soft, or by hardnesses on the feet, the outcome of an unnatural life. Such afflictions have been dispelled in two or three days by mere force of walking with a burden. The experiment was once made in boots which, at home, seemed the cause of pain, by being too small. Success was perfect, all the same; ill-humours were dispersed from the body, as from the mind. It may be added that diarrhoea, the universal terror of travellers abroad, is cured by the same means. Nature, the great mother, is waiting to heal us if we will but go to her as little children.

**Not wisely, but too well.** Bentley

A story of ill-placed love, terribly well told. The heroine sways between her infatuation for a "plunger" who is already monopolised, and regard for the memory of her dead mother; seeking rest, and finding none.

"Zion David, urbs tranquilla!"

"Not at all! Your potted grouse is too good."

"The *Teaser*, as first started, was the result of two eminent men—one political, the other literary—being so reduced in circumstances that they had but one hat between them."

"How the deuce was that?"

"Intense as was their fraternity, they could not both wear the same hat at once. They therefore sent it round."

"Round where?"

"For subscriptions. They projected a journal devoted to the exposure of the hideous practicality of the country; its gross common sense. They went in for pure democracy, pure religion, pure human nature. Old maids, who had heard of the fraternity of the two eminent men, how they lived in the same house in a moral Agapemone, with several neighbours and country clergymen—always eager for a speculation, and always getting their fingers burnt, as a foretaste—but I am hurting your theological feelings, Roper."

"Not at all. I am a cosmopolitan. That applies to the next world, too."—FRIENDS OF BOHEMIA.

### Novel writing; an English view.

A novel in style should be easy, lucid, and of course grammatical. The same may be said of any book; but that which is intended to recreate should be easily understood—for which purpose lucid narration is essential. In matter it should be moral and amusing. . . . If there be those who read your works, they will be more or less influenced by what they read. And it is because the novelist amuses that he is thus influential. . . . The girl will be taught modesty or immodesty, truth or falsehood; the lad will be taught honour or dishonour, simplicity or affectation. . . . There are novels which certainly can teach nothing: but then neither can they amuse any one.—ANTHONY TROLLOPE ON THACKERAY.

### Novel writing; a French view.

Qu'est-ce que c'est qu'un romancier? À mon avis c'est un psychologue, un psychologue qui naturellement et involontairement met la psychologie en action; ce n'est rien d'autre, ni de plus. . . . C'est donc méconnaître l'homme que de le réduire, comme fait Thackeray et comme fait la littérature anglaise, à un assemblage de vertus ou de vices; c'est n'apercevoir de lui que la surface extérieure et sociale, c'est négliger le fond inique et naturel. Vous trouverez le même défaut dans leur critique toujours morale, jamais psychologique, occupée à mesurer exactement le degré d'honnêteté des hommes, ignorant le mécanisme de nos sentiments et de nos facultés; vous trouverez le même défaut dans leur religion, qui n'est qu'une émotion ou une discipline, dans leur philosophie, vide de métaphysique, et si vous remontez à la source, selon le règle qui fait dériver les vices des vertus et les vertus des vices, vous verrez toutes ces faiblesses dériver de leur énergie native, de leur éducation pratique, et de cette sorte d'instinct poétique religieuse et sévère qui leurs a fait jadis protestants et puritains.—TAINÉ SUR THACKERAY.

### Palmerston in 1815.

C'était la voix de Lord Palmerston, sa forte intelligence, sa résolution énergique, aussi marquée dans ses expositions d'affaires que dans sa conduite. Il était alors, dans une partie de l'administration de la guerre, à la première époque de cette vie ministérielle si laborieuse où nous le voyons aujourd'hui (1856), toujours actif et toujours décidé, pouvant changer de parti, non de passion. Tory d'origine, mais d'une politique hardie et rénuante, plus faite pour agir que pour affermir, habile dans

le cabinet, prompt à la discussion, et par sa capacité toujours prête, indispensable à ceux même auxquels il pese le plus. Tel était déjà Lord Palmerston; tel il devait se retrouver en 1854, après quarante années d'un service de Parlement et de Ministères, rarement, rarement interrompu. — VILLEMAIN, SOUVENIRS CONTEMPORAINS.

### Peerage.

The peerage in England is a very different institution to what it is elsewhere. It draws to itself all the great notabilities of the nation—in law, in arms, in diplomacy, in finance—without any regard to their origin, at the same time that it sends back to the mass of the people all its collateral branches, which fall into the general ranks of society without title or distinction.—CHAUNDER DUTT.

### Old Q.

The late Duke of Queensberry, whom I remember in my early days, was of the same school as the Marshal Duc de Richelieu, and as great a profligate. He lived at the great house in Piccadilly, where he was latterly always seen, looking at the people; a groom on horseback, known as Jack Radford, always stood under the window to carry about his messages to any one whom he remarked in the street. He kept a physician in the house, and to ensure attention to his health, the terms were that he should have so much per day while he lived, but not a shilling at his death. When he drove out he was always in a dark green *vis-à-vis*, with long-tailed black horses; and, during winter, with a muff, two servants behind in undress, and his groom following the carriage, to execute his commissions. He was a little, sharp-looking man, very irritable, and swore like ten thousand troopers; enormously rich and selfish.—RAIKES' DIARY.

### A soldier's funeral.

The procession was formed in the road leading to the hospital, in fine mild weather, a soft wintry sunlight touching with its rays all the actors in what is always a most solemn scene. The two coffins were set on gun-carriages, each drawn by four greys, the steel mountings of whose brown harness gleamed like silver. On each coffin was spread a Union Jack, upon which were laid articles of the deceased's uniform. Upon Gerald Gay's there was only a forage cap, for he had never worn full uniform; but on the other man's was a busby and tunic.

The band marched in front of the gun-carriages; behind them came a firing party of twelve soldiers, with arms reversed; to the rear of these fifty men in full uniform and with side arms, but no carbines. Major Dandimont and a lieutenant were in command of the detachment. It was a great array for two humble soldiers—and such soldiers! The flag of their country to serve them as a pall; music plaintively filling the air as they went; and a long concourse of soldiers stepping behind them in a slow march.

As the procession filed into the street the band struck up the Dead March in "Saul," and all the tradespeople flocked to their shop doors. A military funeral is of all others a stirring sight. The music profoundly moves the women, especially those who are educated and can think upon its significance; the Union Jack moves the men; the children stare at the uniform and horses. As the carriages wend their way along, soldiers walking in the street stop and salute, officers in plain clothes lift their hats; a party of marines halt, face, and present arms.

When we arrived at the cemetery the chaplain in

**Ober-Ammergau**, Textbuch zum ober-ammergauer Passions-Spiel für 1871.

München, 1871

One Monday, when there was a Nachspiel, "Herod's" servants were allowed to go and see the play. On Sunday they had been "cumbered with much serving" at the sign of *zum Herodet*. The writer of these lines had the pleasure of "looking over the book" with one of them.

**Ober-Ammergau** Passion Play, the complete text translated for the first time from the German, by MARY FRANCES DREW. Burns and Oates, 1880

**Ober-Ammergau** in 1871, by H. N. OXENHAM.

The result of our inspection through powerful opera-glasses.—64.

So much for a divine mystery, which it is to the players themselves.

**Ober-Ammergau**. Würm-See u. Ammer-See.

A map reaching beyond Murnau. Würm-See is the local name for the Lake of Starnberg.

**Oberammergau**. RICHARD F. BURTON, a glance at the Passion-play.

W. H. Harrison, 1881

I went to the "great religious drama in the beautiful islands of Bavaria" neither to scoff nor to pray, nor to swell the list of some thirty books and brochures which the mountain-play has already produced. My object was artistical and critical, with an Orientalistic and anthropological side.—p. 13.

Whence a very curious book, with plans, music, and a taste of spiritualism.

**VISCOUNT Palmerston**, life and correspondence, by the HON. EVELYN ASHLEY, 2 vols. 1879

An improved edition of the life in five volumes 8vo, of which two were by (Sir Henry Bulwer) Lord Dalling. Fresh letters and new matter have been added.

**Palmerston**, par A. LAUGEL. Paris, 1877

The Italian police once seized some knives on which they had found the dreaded name of Palmerston. It was but an innocent parcel of cutlery sent in the ordinary course of trade by the makers, "Palmer and Son, of Sheffield." This was Pam's own story in the House of Commons.

Yvan Tourgenef, chassant un jour dans les marais d'une des provinces les plus reculées de son pays, vit sortir des roseaux un paysan demi-sauvage qui s'approchait timidement et lui dit: "Qui est donc ce *Palmistron*? Pouvez-vous m'apprendre quelque chose de lui?" "Je m'étais souvent," disait Tourgenef en racontant cet anecdote, "demandé ce que c'est la gloire; je le savais maintenant. Avoir son nom écorché par la bouche de cet homme et dans ce lieu, oui, si quelque chose était la gloire, c'était cela."—LAUGEL.

**Peninsula**. Guards' cemetery at Bayonne. One among the many memorials of our countrymen's heroism. There are plates of the graves.

**Peninsula**. Map of Spain and Portugal, four sheets, each *circa* 30 x 24, mounted on linen.

**Peninsular War**, sketch by NORTHCOTT.

1880

The battle of Vitoria was fought on the 21st of June, 1813. This little book is the only one I have seen which recognises the fact that *vitoria* is Spanish, and *vittoria* Italian for the same thing. Those who have read Mr. George Meredith's splendid romance *Vittoria*, will not soon forget the name.

**Percy's Reliques** of English poetry.

Would'st have chivalry in its highest expression\*

Tell me not, sweet, I am unkind,  
That from the nunnery  
Of thy chaste breast and quiet mind,  
To warre and arms I fle.  
True, a new mistress now I chase,  
The first foe in the field;  
And with a stronger faith embrace  
A sword, a horse, a shield,  
Yet this inconstancy is such,  
As you too shall adore;  
I could not love thee, deare, so much,  
Lov'd I not honour more.  
TO LUCASTA, BY RICHARD LOVELACE.

Lovelace, royaliste dévoué, dépensa sa fortune pour soutenir son parti, se fit deux fois emprisonner et fut forcé de se réfugier en France. La dame de ses amours, qu'il avait célébrée sous le nom de *Luxusta* ou *Lucasta*, le croyant mort, se remarria (*sic*) avec un autre. Le pauvre poète revint à Londres mourir de mélancolie et de pauvreté.—VAFEREAU.

**-CHEF DE Police; Mémoires** de CLAUDE.

En ce temps-là, si Orsini avait une maîtresse qui le conseillait, Mazzini en avait deux qui, loin de le conseiller recevaient ses inspirations avec un soin pieux. C'étaient deux Anglaises.\*

Ces femmes vivaient dans l'accord le plus parfait auprès de Mazzini, qui, au déclin de la vie, ne pouvait inspirer que des passions platoniques. . . . Les femmes anglaises sont aussi osées dans leur patrie que les hommes y sont réservés. Ils n'ont pas craint, en Angleterre, d'adopter spirituellement les théories polygames de la secte mormonne.

This reads funnily enough, and will no doubt be ascribed to French malice or prejudice. The writer may say that he once saw the diary of a *demoiselle anglaise*, in which a popular writer's theory of spiritual wives was anticipated.

**MARRYAT, Poor Jack; Phantom ship, Jacob Faithful, &c.**

The humanity and inextinguishable pleasantness of these beautiful books will keep them sweet through all time. Some of them are, moreover, quasi-historical. Pensioners no longer sun their wooden legs outside the splendid palace at Greenwich, and the phantom ship will be vainly sought in a gale off "the Cape." Vanderdecken has resigned his command. He now peacefully doubles his cape on a table in a printing-office, and may occasionally be seen gliding through a publishing house.

**De Pradt**, Congrès de Vienne. Paris, 1815

L'existence d'Angleterre n'a pas cessé d'être menacée depuis l'ouverture de la guerre 1<sup>er</sup> février, 1795, jusqu'au 31 mars, 1814. Dans tout cet espace de temps, il ne s'est pas écoulé un seul jour dans lequel l'Angleterre n'ait été vouée à une subversion complète.—I. 212.

**Pyramid, the great; observatory, tomb, and temple**, by R. A. PROCTOR. Chatto, 1883

What are the hopes of man? Old Egypt's king  
Cheops erected the first pyramid  
And largest, thinking it was just the thing  
To keep his memory whole, and mummy hid;  
But somebody or other, rummaging,  
Burglariously broke his coffin's lid:  
Let not a monument give you or me hopes,  
Since not a pinch of dust remains of Cheops.  
DON JUAN.

Any one who is in trouble of mind may get a cheap sedative, a foretaste of the *eterna quies*, by going to look at the beautiful sphinxes on the Embankment, couchant energy in bronze:—

Staring right on, with calm eternal eyes.

\* If we except a few devoted Englishwomen, there is hardly a human being whom long familiarity had not estranged from Mazzini.—TIMES, MARCH 12, 1872.

his surplice was waiting. The coffins, removed from the carriages, were borne on the shoulders of sixteen men, eight to each, to two graves dug side by side, and all the men clustered round as they pleased, with their heads bared. Only the firing party were drawn up in a line near the grave, watching for the order to discharge their volleys.

The funeral service began; and at the words, "We commit their bodies to the ground; earth to earth, ashes to ashes," the order to fire was given; and three times, firing all together, the men discharged their carbines towards the clouds. The air was filled with smoke, the birds fluttered away frightened from surrounding trees, and then all was still again while the chaplain finished the service. Some of the soldiers—not many—were strangely moved. One young man, who did not know either of the dead, but some chord in whose heart had been struck by what he saw or what he heard, leaned against a tombstone and sobbed. Old soldiers, who are callous to all else, often say that a funeral unnerves them for the day.

Such were the obsequies of Gerald Gay, performed with all the pomp which had cheered him in his dying days. Friendless, he was buried amidst a greater concourse of mourners than many who have troops of friends; honourless, he was interred with every mark of honour. "After all, it's something to be a soldier," remarked a young recruit, as we marched back to barracks to the tune of a popular medley.—SIX MONTHS IN THE RANKS.

#### Old soldiers.

Mitouflet . . . ne riant jamais d'une plaisanterie, en homme accoutumé à entendre le canon et à plaisanter sous les armes.—BALZAC.

Bill Short's three comrades were three men like himself, more or less medalled, sunburnt, and grumpy, but all as alike as brothers in the characteristics of the veteran soldier. There was a cool pride about them which came from their having lived so long among subject races, by whom the commonest English private is cringed to as a master; and this sentiment was increased now by the consideration which younger soldiers, and even officers, paid to them. Discipline sat as comfortably upon them as the saddle upon an old charger; they knew every rule, and obeyed orders to the letter—not, indeed, without grumbling; but then grumbling was a mere trick with them, and they would have growled even in Paradise. This *esprit de corps* was such that they despised every regiment in the service but their own, and affected to have the poorest opinion of that under its modern management. The calm respect which they showed to officers, and which, gradated in clearly marked shades, they extended to all non-commissioned officers, including bombardiers, was mechanical, for they were always scoffing at officers whose standing in the army was not equal to their own. They appeared to think that the only efficient superiors they had ever seen were the officers and sergeants (most of them long ago dead) under whom they had served as recruits, though the stories they told with such grim relish about the savage harshness and drunken, brutal excesses of some of these worthies were enough to make the flesh of a young soldier of our times creep all down his back.

. . . A trait common to all of them was their appreciation of creature comforts and their wondrous keenness in taking care of themselves. If you came into the room of an evening, you were pretty sure to find them all four ensconced in the snugest seats near the fire; at dinner they got the best platefuls of meat; when the beer was distributed, not a man among them ever obtained a drop less than his share. Accustomed to the cheapness of provisions in India, and to the high feeding soldiers

indulge in there, they of course found perpetual fault with the barrack fare at home; but they ate it heartily for all that, and when one of them was cook, he mostly contrived to get a prime cut off the meat in the kitchen, and to eat it there before bringing the dish up.—SIX MONTHS IN THE RANKS.

#### Madame de Staël.

Madame de Staël was at one time the soul of all those aristocratic and Jesuitical intrigues which preceded the fall of Napoleon, and like a true witch, she covered over the seething pot wherein all the diplomatic poison dealers, her friends Talleyrand, Pozzo di Borgo, Castlereagh, &c., had brewed destruction for the great emperor. The woman stirred up with fatal ladle of hate the fatal caldron wherein the misery of the whole world was seething at once. When the emperor was defeated, Frau von Staël entered triumphantly into Paris with her book "*De l'Allemagne*," and in the company of a hundred thousand Germans whom she brought, as it were, as pompous illustrations of her volume. Being in suchwise illustrated by copper-plate figures, the work gained in authenticity, and one could convince oneself by ocular evidence that the authoress had portrayed us Germans and our patriotic virtues quite veraciously. What a valuable old copper-plate frontispiece was Father Blücher, the old votary of the gaming table, who stunk of bad tobacco, and who once put forth an order of the day in which he declared that if he could catch the emperor alive he would chop him up! Also our A. W. von Schlegel did Frau von Staël bring to Paris—that pattern of German *naïveté* and heroic virtue.—HEINE.

Sunday afternoon; an English garden, a Belgian field.

On Sunday, June 18, 1815, it chanced that between the services a clergyman in Kent was walking in his garden with his gardener, an old soldier who had gone through the Peninsular campaigns. The gardener looked attentively at a bank, from the face of which mould kept crumbling down. "There's a fight going on some where, sir! When we were in Spain we always knew when a cannonade was taking place, wherever it might be, by the crumbling of fresh mould." He took a spade and dug down a foot: along the smooth surface left by the steel an imperceptible trembling shook down little pellets of soil. "That's it, sir," said the old soldier, "they are at it sure enough." This was the first intimation in England of the Battle of Waterloo.—TEMPLE BAR, 1879.

#### Twenty years' *Wanderjahre*.

One Manstein, travelling ages ago in Russia, heard a singular story. The Czar, annoyed at somebody or other, had a citizen seized, placed in a covered carriage, a dungeon on wheels, and driven about the country—none to speak to him the while—for twenty years; at the end of which time, to none more unexpectedly than to himself, he was landed at his own old door again. Whether or not his wife had married again, his sons dissipated his store, his friend had written his biography, the corporation put up a statue to him, or the townsfolk missed the statue, the story sayeth not. But I have often thought there are many of us have such careers.—FRIENDS OF BOHEMIA.

#### A village church.

On the day of which we write, however, Virley Church was full to overflowing. This is not saying much, for Virley Church is not bigger than a stable which consists of two stalls and a loose box, whereof

**Quarterly Review, January, 1875.**

(September 23, 1834. He (Lord Melbourne) told me, what I did not know before, that the King of Prussia had desired to have Lord Clanwilliam recalled from Berlin.)

Lord Clanwilliam was, and is under the impression that he was in high favour at the Court of Berlin during the entire period of his embassy: and we learn from other sources that he was particularly acceptable to the king.

We have the authority of another eminent diplomatist for denying what Greville has set down regarding him. . . .—ARTICLE ON THE GREVILLE MEMOIRS.

**Raikes' Diary, with D'Orsay's sketches.**

English and foreign tittle-tattle of the very highest class.

**Roving Englishman in Turkey. 1855**

Contains the famous caricature of Lord Stratford under the name of "Sir Hector Stubble."

Greville Murray (in exile at Mitylene) employed his time in writing the "Roving Englishman." . . . For graphic description and biting sarcasm these sketches have never been excelled. The rage of Sir Stratford at seeing himself held up by one of his own attachés to European ridicule may better be imagined than described. . . . "He shall rot in Mitylene," he went about grumbling, and in order to avenge his lacerated feelings, he treated the attachés and secretaries that were about him worse than dogs.—TRUTH.

**W. CLARK Russell, Book of authors.**

Authors on authors, a collection of criticisms.

**Sailor's word-book, by Admiral W. H.**

SMYTH and Vice-Admiral Sir E. BELCHER.

**Saint Simon, Œuvres inédites, 8vo. 1880**

Gives particulars about Gabrielle d'Estrées, &c.

**GEORGE Sand, Nanon.**

J'entends, dans un âge avancé, en 1850, d'écrire l'histoire de ma jeunesse.

**Shakespeare, dramatische Werke, übersetzt von Schlegel und Tieck. Grote**

The "Divine Williams" (as an ecstatic Frenchman called him) is here wondrously clad in German. The engravings are very attractive, in the sense of tempting the mere skimmer to read.

**Shakspeare, Plays, by GEORGE STEEVENS,**

Esq. Trade, 1824

Has better print than any modern 12mo edition I have seen. Note the "Conservative" spelling of the surname. It is that of the *Quarterly Review*.

**Ship. Harris' Little Library, 1830**

A ship!—the most mysterious, as it is the most beautiful of human creations.

If any one would divert his mind from his own troubles, let him visit the docks, and think of what any one of the vessels lying there, asleep, as it were, upon its own shadow, has been through since this time last year—and yet the figure-head "looks" the same.

**Six months in the ranks, by a gentleman**

private. *Smith, Elder, and Co., 1882*

If I were asked off-hand to name the "best books I have ever read," this would be one of them. A soldier's life in barracks is so narrated as to be like "Robinson Crusoe." We get romance from more than one grade of society, detective experience in London, office work, glimpses of military school and prison, and scenes of actual fighting—all handled with a masculine grasp, with a keenness and with fine qualities of mind that are very striking. The clean, straightforward way in which the story is told is enviable.

**Slang dictionary. Chatto and Windus.**

The definitions are, mostly, admirable in their terseness and sufficient learning.

**Gent**, contraction of gentleman, in more senses than one.

**Don**, a clever fellow, the opposite of a muff; a person of distinction in his line or walk.

"Don" being old-fashioned for to do on or put on clothes, is a very suitable name for a ready-made clothes establishment. It would be interesting to know whether this had anything to do with the selection in an existing case.

**Pyah**, weak, useless, paltry . . . evidently derived from the Indian term **PARIAH**; signifying the lowest caste of Hindoos. Thus the Pariah dogs in India are termed **PYAH** dogs; and the Pariah descendants of the old Portuguese settlers are called **PYAH** Portuguese. Sailors term the natives of St. Helena **Pyah** Englishmen.

There is no such word as **PYAH**. **PARIAH**, accent on last syllable, pronounced carelessly, sounds like **Pyah**. The inhabitants of St. Helena are oftenest called "yam-stalks," or "yam-stocks."

**De Staël's Allemagne, &c. Paris, 1858**

*De l'Allemagne* contains some remarkable and admirably written chapters on German literature. All the rest is dished-up rubbish. What does so disgusting an egotist, who refers everything to *les peines du cœur*, that is, to the wretched history of her (deservedly) unsuccessful love-trials—what does or can she know about nations, or for that matter about individuals, when it is not revealed to her as in these chapters by a sort of inspiration? . . . But since none, even with the highest so-called talent, can express anything greater than is in them, in her best compositions she produces only emphatic chatter. . . . I regard Chateaubriand as the mannikin of her species.—F. VON GENTZ.

**Sterne, Sentimental journey.**

Shall not a sentimental Journey-man possess the "Sentimental journey"?

**Swift, by SCOTT; and Stella et Vanessa,**

Lord Bathurst remarked, that by an hour's work in his study, an Irish parson had often made three kingdoms drunk at once.—BLACKWOOD, MANCHESTER, 1883.

A lock of Stella's hair was preserved in an envelope in which he had written . . . "Only a woman's hair." . . . I think that any one who judges Swift fairly will read . . . pathetic yearning for the irrevocable past, &c.—LESLIE STEPHEN.

In politics the terrible Dean was supreme; but the pathos of "Only a woman's hair" has been matched. About a century later, a girl aged nineteen died in London, after terrible suffering, of a carbuncle on the face. When asked where she felt pain, she said *Near my heart*. Later on it was found that the poor girl had treasured up a lock of her own hair, tied in a true lover's knot, which she had reclaimed from a young fellow who could refuse her nothing.

A few months previously the lover had been got rid of to please an elder rival, whose husband had lent the girl's father money. The lover also was under "obligations," so the net was complete.

**Switzerland, photographic views.**

Zürich, 1882

Those who may never hope to "see mountains" or to hear again a torrent's roar, will find these a veritable treasure.

**Regular Swiss round, by H. JONES.**

The title is very happily suggestive of the dull, mechanical way in which we do our travelling. The book itself is by no means dull.

As for our mountains and lakes, it is in vain that they are defended for their finish or their prettiness. The people who admire them after Switzerland do not understand Switzerland—even Wordsworth does not. Our mountains are mere bogs and lumps of spongy moorland, and our lakes are little swampy fish-ponds. It is curious I can take more pleasure in the chalk downs of Sussex, which pretend to nothing, than in these would-be hills.—J. RUSKIN, 1850.

the loose box represents the chancel. When the curate in charge preached from the pulpit—the rectors of the two parishes were always non-resident—they kept a curate between them—he was able to cuff the boys in the west gallery who whispered, cracked nuts, or snored.

The bellringer stood in the gallery, and had much ado to guard his knuckles from abrasion against the ceiling at each upcast of the rope. He managed to save them when tolling for a burial, but when the movement was double-quick for a wedding his knuckles came continually in contact with the plaster; and when they did, an oath, audible throughout the sacred building, boomed between the clangours of the bell.

Virley Church possessed one respectable feature, a massive chancel-arch, but that gaped; and the pillars slouched back against the wall, in the attitude of the Virley men in the village street waiting to insult the women as they went by.

On either side of the east window hung one table of the commandments, but a village humourist had erased all the “nots” in the Decalogue; and it cannot conscientiously be denied that the parishioners did their utmost to fulfil the letter of the law thus altered.

The congregation on Sundays consisted chiefly of young people. The youths who attended divine worship occupied the hour of devotion by wafting kisses to the girls, making faces at the children, and scratching ships on the paint of the pews. Indeed, the religious services performed alternately at the two churches might have been discontinued, without discomposure to any, had not traditional usage consecrated them to the meeting of young couples. The “dearly beloved” met in the Lord’s house every Lord’s day to acknowledge their “erring and straying like lost sheep” and make appointments for erring and straying again.—*MEHALAH.*

### Well of English undefiled.

Webster connaît mal les sources de la langue anglo-saxonne et son désir d’innover le conduisit à des réformes orthographiques à la fois malencontreuses et insignifiantes. Croyant que son pays, détaché politiquement de l’Angleterre, avait aussi à quelques égards s’en distinguer par le langage, il tendit à établir une langue américaine qui différerait de la langue anglaise, au moins par l’orthographe.—*VAPEREAU, LITTÉRATURE ANGLAISE.*

M. Odysse-Barot, in his *Littérature contemporaine en Angleterre*, published by Charpentier in 1874, says:—*La langue anglaise ne contient 15,000 mots français sur 38,000 (apparently the total).*

Since then the English language would appear to have increased in quantity. The following is one column or jet from one of the new reservoirs:—

Sardoïn	sark	sarmentaceous
Sardonian	sarking	sarmentose
sarlonic, a.	sarlac	sarmentous
sardonic, a.	sarlyk	sarn
sardonix	sarmatian	sarong
saree	sarmatic	sarus
sargus	sarment	sarplar
sarique		

WORCESTER’S DICTIONARY.

There are just 1700 pages of dictionary proper. Each page has three columns, and each column (any) twenty words = 100,000 and more words.

### Women’s voices.

The sort of sound we echo with a tear.—*BYRON.*

A maid, an upper servant. . . . She spoke in a subdued tone; but every syllable was distinct, al-

\* This is the condemnation of *flavor* and (ugh!) *savor*, &c. Words ending in “our” come to English-speaking people through the French, not direct from the Latin.

though she was at the farther end of a large dining-room. Her mistress’ voice was no less sweet and charming, and as they talked, in their low, even tones, with perfect ease and understanding at this distance, the whole of the great room resounded sweetly with spoken music. When English is spoken in this way by a woman of superior breeding and intelligence there is of course an added charm, and it is then the most delightful speech that I ever heard, or can imagine. Compared with it, German becomes harsh and ridiculous, French mean and snappish, Spanish too weak and open-mouthed, and even Italian, noble and sweet as it is, seems to lack a certain firmness and crispness, and to be without a homely charm which it may not lack to those whose mother-tongue is bastard Latin.

One reason of this beauty of the speech of Englishwomen is doubtless in the voice itself. . . . The other element of the beauty of an Englishwoman’s speech is in her utterance. We all remember poor Lear’s words about a voice, soft, gentle and low, being an excellent thing in woman. Shakespeare knew the truth in this, as in so many other things. One of the very few points on which we may be sure of his personal preferences is that he disliked high voices and sharp speech in women. Singular man! — *GRANT WHITE’S ENGLAND WITHOUT AND WITHIN.*

### “La prudence” de Wellington.

(*Moniteur.*)

La lenteur et la prudence de Wellington étaient aussi appropriées aux circonstances de la guerre d’Espagne, que la rapidité et l’audace de Bonaparte l’avaient été à celles de la guerre d’Italie. Cette tactique nouvelle était non seulement adaptée à l’infériorité des moyens dont disposait le général anglais mais elle était fondée sur une connaissance profonde des côtés faibles de la méthode impériale, des défauts comme des qualités de l’armée française telle que Napoléon l’avait fait. Cette armée nouvelle, plus impétueuse que solide, visant avant tout à l’effet et l’éclat, moins soucieuse du résultat, que de l’apparence, ne vivant que d’expédients et de rapines, se créant un ennemi pour chaque bouchée de pain qu’elle consommait, téméraire dans le succès, insubordonnée dans les revers, commençant à dédaigner comme autant de préjugés les fortes et galantes vertus qui lui avaient values la gloire. Les rivalités y avaient remplacé l’émulation, l’ambition y tenait lieu de patriotisme, la rage des distinctions y avait introduit jusqu’à des privilèges du cour. Comment expliquer dans une armée formée par un général tel que Napoléon, cette étiquette digne du bas empire, qui défendait à la garde de charger, tel que fut le péril, sans un ordre exprès de son commandant direct, comme si son rôle auprès du souverain lui avait communiqué l’inviolabilité de sa personne sacrée!

Discipline inflexible, attention constante à assurer les subsistances au soldat, à payer toutes ses dépenses, à garder ses communications, défensive systématique qui n’acceptait une bataille qu’après avoir mis tous les avantages de son côté, circonspection extrême dans le dessein, opiniâtreté invincible dans l’action, tels étaient les moyens que nous opposait Wellington. Ils étaient sans doute beaucoup moins brillant que les nôtres, au point de vue esthétique. Ils n’offraient ni coups de théâtre, ni combinaisons savantes à mettre dans une traité de stratégie; mais ils étaient efficaces. Wellington n’éblouissait personne, mais il nous battait. On pouvait supporter nos dédains avec beaucoup de philosophie, lorsqu’on avait vaincu tour à tour, Junot, Soult, Ney, Massena, c’est-à-dire les généraux qui avaient le plus contribué à la fortune de l’empire.—*NAPOLÉON, PAR LANFREVY.*

"Thy soul was like a star, and dwell apart."

**A Tale of a cross, manuscript. 1879**

One evening, on the upper slopes of the Italian Alps, after vainly traversing the street of a little town in search of a lodging, the writer, on turning to retrace his steps, saw, ablaze in the blue, a cross, and above it, a star. These were accompanied by a legend which, read fully either in Italian or Latin, was a paraphrase, applicable to the writer's own history, of the words said to have been seen by Constantine in the sky. The star and the cross were but, optically raised, the sign of a hotel, in which, when once installed, the wondrous beauty of the prospect induced a state of beatitude which could only be described in terms that would make the reader smile.

The MS. is an explanation of the legend.

**Thorndale, or the conflict of opinions, by WILLIAM SMITH. Blackwood, 1858**

**Tissot. Pays des milliards, 35<sup>me</sup> ed. 1876**

(STUTTGART.) Cette charmante ville d'humeur si accommodante et joviale, où le peuple a conservé sa bonhomie, même sous le casque à pointe. Stuttgart restera le sourire de l'Allemagne, tandis que Berlin n'en est que la grimace.—p. 44.

(NEAR BERLIN.) Pas de villages, pas de vie champêtre, pas de chariots entourés de joyeux laboroureux, mais le silence et l'immobilité de la mort; ça et là seulement quelques misérables chaumières groupées, comme de vieilles mendiannes, au pied d'un clocher qui ressemble lui-même à une ruine. Des dunes comme au bord de la mer. Puis des rangées de pins rabougris dont les racines noueuses sortent du sable, pareilles à des serpents en convulsion. Dans les bas-fonds des flaques d'eau verdâtre, au bord desquelles boivent deux ou trois vaches plus maigres que celles que Pharaon vit en songe. Nul être humain, aucun oiseau. Un seul fleur croît dans ces solitudes: le coquelicot;—on dirait des taches de sang.—p. 168.

Berlin I have not seen; Stuttgart is perfectly characterised, and its name diplomatically rendered.

**Tourist's guide to the continent.**

An Englishman, weary of the sordid bustle of every-day life, seeks a change. He finds in the very streets of a continental city an almost holy calm, which the still figures and gentle plash of an occasional fountain do but emphasise. There you can walk in peace, without being elbowed or trodden upon, without having to dodge an opponent at every step, without being poisoned by a foul "clay" that is being waved in the air for your benefit—for the British working-man likes to "inspect" right and left as he goes along, and to extend his overcoat on both sides like a vessel's lower studding-sails, the better to incommode the quiet passer-by—without being bespattered by mud if you are not wading in it, and without being stunned by the clatter and roar of vehicles. And for company you have the saints about the churches, resting, as it were, in the eternal blue of a cloudless heaven.

England is the place for work, the continent for repose.

**Trafalgar, par MÉRY.**

Nelson, le duc de Bronte, comblé de toutes les faveurs de la fortune et de la gloire; Nelson, le sensuel épicurien de la *Filla Reale*, le langoureux sybarite napolitain, se tenait debout sur la dunette du Victory en élevant le dandysme anglais jusqu'à l'hyperbole de l'héroïsme: il dominait son armée et voulait être l'éclatant point de mire de l'ennemi, avec tous les insignes de son grade, qui étincelaient au soleil. . . . L'illustre vainqueur d'Aboukir est le plus grand de tous les hommes qui ont honoré la profession de marin. Un once de plomb défait tout cela.

There is a tribute from *nos amis les ennemis*!

**Troubadours, by J. RUTHERFORD.**

Smith and Elder, 1873

**Types of Womanhood.**

Four stories of a pathos to which the circumstances of reading, and the names, even, of the heroines, have lent a peculiar depth.

The heart—which may be broken; happy they!

Thrice fortunate! who of that fragile mould,

The precious porcelain of human clay,

Break with the first fall; they can ne'er behold

The long year link'd with heavy day on day,

And all which must be borne, and never told;

While life's strange principle will often lie

Deepest in those who long the most to die.—BYRON.

**Waterloo, atlas special, par Col. CHARRAS.**

Bruxelles, 1858

Napoléon fut le premier des fuyards. Comme aux retours d'Égypte, de Moscou, de Leipzig, il devança tout le monde, mérita le prix de la course.—MICHLET.

**Waterloo. Drame de Waterloo. Paris, 1868**

"A la mémoire de deux maréchaux calomniés,"

&c.—4.

The book abounds in prose and poetical citation from all manner of sources.

**Waterloo, ou Mont St. Jean; plan de la bataille, réduit du grand plan dressé et publié en 1816, par W. B. CRAAN, ingénieur, &c. Bruxelles, 1840**

— Quatre Bras, Ligny, Waterloo. 1882

**Wellington. Life by CHARLES DUKE YONGE, 2 vols.**

The "point" is, that Mr. Yonge had access to family papers.

**Werthers Leiden. French and German opposite, 2 vols. 8vo. Paris, 1802**

I am afraid I like the French best for reading.

Toutes mes autres œuvres étaient très-éloignées de la manière française.—GÖTHE, CONVERSATIONS.

**THE NEW Werther. C. Kegan Paul, 1880**

The mere name was enough to send one after this.

Raphael, Ethel, I forgive you—

You were but human. Ethel—beloved

—I die—(Exeunt).

"Denn Alles was entsteht

Ist werth, dass es zu Grunde geht."

**Westminster Review, vol. liv. (1878, ii.)**

House of Lords; Japanese worship; George Eliot as a novelist; Russia, *bis*; Australia; Auerbach's novels; Bulgarian literature; the Troubadours; Lord Melbourne, an article of 52 pages, which quite puts into the shade Torrens' decorous life of the brilliant gentleman, &c.

**OSCAR WILDE, Poems. David Bogue, 1881**

. . . they formed a group,

Half naked, natural, and quite Greek.—BYRON.

Athanasia, Charmides, and Panthea are among the names of the poems.

**CHARLES READE, Womanhater, Foul play, Christie Johnstone, &c.**

If any one would like to see how blazing genius can light up paper and print, let him look at one of these.

**EDWARDS, Words, facts, and phrases.**

Alp. The word is Keltic, and signifies white.

No doubt; but among the Alps themselves "Alp" means a high pasture, and therefore, probably, something green.

H initial is never mute in words of Anglo-Saxon origin.

Surely this a hint of the greatest value. Only, like a barometer, it requires knowledge to use it.

**Yarns. Round the galley fire. Chatto, 1883**

Mr. W. Clark Russell is, I think, the one writer who has described the delights of "going aloft."

The best plan, no doubt, in cataloguing a private collection of literature which is not absolutely light, is to write two titles, the one commencing with the author's name when you have it, the other entry commencing with the subject of the book. Thus, imagining that a press, or assemblage of shelves, is devoted to mathematical and similar works, it will probably contain Todhunter's treatises on the differential and integral calculus, Colenso's algebra, and so on. These books should be entered thus:—

Colenso, Algebra.  
 Todhunter, Differential calculus.  
 ——— Integral calculus.

Algebra, Colenso.  
 Calculus, differential, Todhunter.  
 ——— integral, Todhunter.

Do not trouble yourself, in cataloguing, with "mathematics," or any other great division of knowledge under which books may be grouped on the shelves; for that would be classifying, which is, in catalogues, to be avoided if possible. You have (with the grouping) a threefold method of guiding the inquirer to a book. These few suggestions, with the assistance of the specimens of titles in the right-hand column of the examples given under the heads **library** and **reference**, will, I think, sufficiently indicate the method of treating a serious private library.

In the preface I have ventured to divide books into three classes. The matter before us may be better apprehended if we divide mankind in a similar manner. Firstly, we have those who cannot or will not read; secondly, those who do read, and by so doing are brought before the letter of a book, as a horse to a pond; thirdly, those to whom, without any volition of their own, or use of mechanical means, the spirit comes when books are about them. I say nothing of study (of which I have always been incapable), but of companionship. For study and companionship differ as the society of a fellow-workman from that of one with whom we can wander all day in the fields, silent, perhaps, a great part of the time. If all happiness be in the anticipation, may not hovering about them be the right use of books?

**Privately printed.** When a book is privately printed, instead of wasting room by saying so, put the printer's name where the publisher's should be, but within parentheses, as in "Scott." The titles above and below are given to show how the names of publishers contrast:—

Grey (Mrs.) Little wife, new ed. 12mo, 1s.  
 Scott (J. R.) Memorials of Kent, 4to, 63s.  
 Wood (Mrs. Henry) Edina, cr. 8vo, 6s.

Routledge, 1877  
 (Simmons and Botten) 1876  
 Bentley, 1877

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Is there anything to be done?  
 No, but there is a good deal to be said.  
 WERNER.

**Profit.** Our theme being the handling intelligently of books, I am tempted to say a couple of words on a subject that was discussed with much vivacity in the year 1853, even to letters to the "Editor of the Times," viz. booksellers' profits, of all things in the world. And now, in 1883, leading articles in daily papers are given to the matter. One knotty point appears to have been this: If a man sells a book for four shillings which he has bought for 3s. 6d., what is his profit? The bookseller *who deals in new books*—and here is the curious part of the matter—says

instantly, "12½ per cent., to be sure;" which it is not. The bookseller has in his mind that if he buy a (so-called) four-shilling book for three shillings, that is getting twenty-five per cent. discount or allowance off a hypothetical sum; and, therefore, such was the reasoning of almost every bookseller,—if the said three-shilling book were sold for four shillings, the profit would be twenty-five per cent. If you attempted to show the man it was not so, he would shut you up by saying that profits were always reckoned off "returns," returns meaning the gross sum of money taken within a given time. If reckonings are thus always made, more's the pity for the sake of accurate bookkeeping. It is a kind of mistake which has brought many a manufacturer to grief; though here, happily, it is an error on the safe side. The word *profit*, in itself, shows the fallacy of reckoning it "off" anything, for a man's profit merely means that he has got so much farther on the road to wealth; that is, a man who buys an article for three shillings and sells it for four, is better by one shilling than he was before. Three shillings was his previous *status*; one shilling being a third of that, he has got forward to the extent of 33½ per cent.; a hundred divided by three being 33⅓. If you can imagine a man buying a book for 100s. and selling it for 133s. 4d., you have the matter still more plainly before you. It may sound absurd, but I trace the inability on the part of what are called "new booksellers" to grasp this matter to the cramping effect on the mind of a selling price to books, a price which the seller is not considered competent to fix, as in many another trade that the bookseller considers of a lower class. The inferior traders are avenged by seeing the bookseller in his figures "like a crab go backward." I remember some years ago trying to expound this matter to one of our most intelligent and energetic booksellers, a man who dealt largely both in new and second-hand literature, and who was a keen disputant in matters religious, social, and political. I placed three pennies on the table. "There," I said, "you begin the day with three (say shillings), and at the close of the day another coin is added to your three; you have a third=33½ per cent. more." No; it would not do. He said, "You must calculate upon the return;" not discerning the absurdity, in talking of profit, of basing a calculation on an amount composed of profit and cost. We, all of us, now and then, speak of a man as "getting on." Now, the phrase "He is getting on"\* is, it may be noted, an exact translation of the Latin *profit* (from *proficiscor*). Poetically rendered, we have it with equal exactness in Longfellow's *Psalm of life*:—

. . . that each to-morrow  
Finds us farther than to-day.

Returning to publishing prices—no manufacturer likes to see his goods depreciated. Here is how one of the leading German publishers looks at the matter. I extract it from a table of nine commandments which he prefixes to his *Auslieferungscatalog*, or wholesale trade catalogue:—

9. Mit Handlungen, welche meinen Verlag unter den Ladenpreisen öffentlich anzeigen und ausbieten hebe ich jede Geschäftsbindung auf. Ich bitte alle soliden Sortimentsbuchhandlungen mir desfallsige Wahrnehmungen mitzutheilen.

9. Whenever a house advertises and offers my books to the public under price, I close all my business relations with it. Respectable booksellers are requested to inform me of any such proceedings.

Another "condition" under which the trade do business with this

\* And when a man gets on, we say he is "better off."

German publishing house may be worth quoting, showing as it does an aspect of bookselling which will be new to many in England :—

7. *Remittenden weder pro noch contra notirt verbitte ich mir. An Handlungen welche es nicht der Mühe werth halten, meine Sendungen zu buchen, liefere ich nichts mehr.*

7. I do not allow of *Remittenda* "weder pro noch contra notirt." Where booksellers do not find it worth while to enter articles received from me, I decline to send anything.

In Germany it is the custom with publishers to send out new books to regular customers in the trade, *als neu, pro Novitate*, &c., which are returnable if unsold. Sometimes it happens that a parcel comes thus conditionally, the contents of which are all unsuitable. In such a case the bookseller often ties up the books immediately, and sticks the invoice, folded so as to show where the consignment comes from, under the string, merely writing on top of the invoice : *Retour, weder pro noch contra notirt*, and so sends the parcel back to Leipzig. I have done it, frequently, when employed in a German house.

**Pseudonyms**, whenever they are known to be so, should appear in the middle of a title, or wherever they may occur in the order of words on the title-page of a book ; in contradistinction to real names of authors, which, when they occur on a title-page, commence a title and govern the alphabet of a catalogue. Thus, to be strictly correct, George Eliot's *Romola* should be entered—

*Romola*, by GEORGE ELIOT,

—and so with similar cases ; making a cross entry—

Eliot (George) see *Romola*.

But if you think the balance of convenience lies in the direction of treating the assumed name as if it were a real one, the following is a useful kind of entry :—

Caballero (Fernan ; *pseud.* of Cecilia Bohl de Arron) ;

as there must be many who see the name of "Fernan Caballero" without thinking that it is a pseudonym for a lady. The young operator will have to judge whether strictness or expediency best suits his purpose in such cases ; which will probably be determined by the nature of the catalogue he is making, or the practice of the establishment. If you only think that a writer's name is a disguise, treat it as if it were none, giving the christian name in full. Thus :—

Roslyn (Guy) Lyrics and landscapes,

is the only way in which you can give a work which is most likely pseudonymous.

**Publishers' catalogues.** Besides the great libraries, whose catalogues are perhaps official records, I think there is no doubt, theoretically speaking, that the catalogue of each publisher should give a copy of books' title-pages with absolute faithfulness, however long they may be, because publishing houses are the very fountain-head of information, seeing that not one book in five hundred is given to the world other than through a publisher. Students who live remote from great libraries should be able, in one way, at least, to obtain a perfect reflex of the author's description of his work.

If one might speak of such a thing as an ideal title, I should say that it was one which first gave the few words by which a book is familiarly

known, these words in prominent letters, and then a copy of the title-page in moderately large print. "Chalmers" and "Greville," page 81, are examples.

After the ideal title, I would mention the perfect title, which consists of an absolute transcript of the title-page, stating the number of pages, and giving the date to each article. I believe I am correct in saying that Messrs. Trübner and Co. are the only publishers in England whose catalogue is composed of perfect titles. Here is an example:—

**BEAMES.**—A COMPARATIVE GRAMMAR OF THE MODERN ARYAN LANGUAGES OF INDIA, to wit, Hindi, Panjabi, Sindhi, Gujarati, Marathi, Oriya, and Bengali. By John Beames, Bengal Civil Service, M.R.A.S., &c., &c. Vol. I. On Sounds. Demy 8vo, pp. xvi. and 360, cloth. 1872. 16s. Vol. II. The Noun and the Pronoun. Demy 8vo, pp. xii. and 348, cloth. 1875. 16s.

It may be worth while to point out to the young cataloguer that the Roman numerals mean the numbers of pages of prefatory matter, in which the numbering is done by means of letters rather than figures. This scrupulous care is almost unknown in England, where we roughly club together the two kinds of numerotation and say pp. ( )—if we are so good as to indicate the number of pages at all. In Germany, on the other hand, a perfect title is a matter of course.

The following title, extracted from the catalogue of Mr. Holtze, of Leipzig, who now publishes the famous Carl Tauchnitz dictionaries, is a good example of the conscientiousness one is accustomed to meet with in German catalogues:—

**Dictionnaire de poche, nouveau, français-anglais et anglais-français.** Edition stéréotype de Charles Tauchnitz. Nouvelle impression. 16. 46½ Bogen. 1872. 3 Mk.  
Auch unter dem Titel:  
New Pocket-Dictionary of the english and french languages. Karl Tauchnitz' Stereotype Edition. New impression. 1872.

As the title-page is in two languages, the title is given in duplicate. I have elsewhere shown, pages 45—47, that while such particulars are admirable as issuing from the fountain-head of information, dictionaries such as the above named can be catalogued for practical purposes in about half the space occupied by one of the twin titles, without the consulter's being deprived of any material information.

While upon the subject, I cannot forbear giving the following examples from the catalogue of an "educational" publisher, as showing the kind of material which has to be dealt with by a man who makes a catalogue from other people's work instead of direct from the books:—

**Eves' School Examiner.** Containing nearly 4,000 Exercises on Sacred History, Geography, English Grammar, Histories of England and Rome, Sacred Geography, and Arithmetic. 53rd Edition  
**Key to the School Examiner.**  
**Eve's Second School Examiner.** Containing 5,000 Exercises.

### SPELLING BOOKS.

SENIOR.

Ackworth's Vocabulary.

In the first and third entries, spelling a word of one syllable appears to be beyond the ability of the writer. In the fourth, he appears utterly to have missed the meaning of the two words which compose the title. I suppose *Ackworth vocabulary* to mean a book which has a "name" in consequence of being used at Ackworth School.

I said at starting, of publishers' catalogues, that they probably should

give an exact copy of books' title-pages. The following shows what comes of mere literalness:—

**The Vulgate Latin Course.** Containing (1) an outline of the Grammar. (2) A *Delectus*, consisting of easy passages, progressively arranged for reading and translation, taken from the Latin Bible, preference being given to those which are most striking and familiar to children, and are, as much as possible, free from all sectarian and denominational bias, and approach most nearly to classical idiom. (3) An Exercise Book, containing very easy phrases and sentences in English for translation into Latin. (4) A Dictionary of all the words used in the work. By W. E. DODDS. Cloth, 1s. 6d.

The title seems to note an anonymous work until you have read through seven lines of unusually close type. And this is what one must do who is searching for "Dodds' Latin course," as it will be called; for the vulgar will not be careful to say "Vulgate" every time they name the book. Any one who is making a handy catalogue of reference in school books will have to read through titles built like the above, for many pages, in order to know merely what letter he is to begin with; then the work of boiling the wordiness down to one line for each title may have to be done. And the mere searcher for one book has perhaps to wade through the whole of the pages because there is no alphabetical arrangement and no index. What trouble would be saved by just heading each title—

"Dodds (W. E.) Latin course,"

and so on, only sufferers know.

The next two pages are occupied with specimens of a catalogue of Messrs. Sampson Low, Marston and Co.'s publications, which they were kind enough to let me make on a plan of my own. It is intended to be, according to the circumstances, a model catalogue. What is meant by "circumstances" is this. In the majority of cases it would probably be desirable to have the books in a publisher's catalogue arranged alphabetically under authors' names, with an alphabet of subjects or an index in smaller type as an adjunct. But so great a proportion of Messrs. Sampson Low and Co.'s books deal with exploration, travel, and adventure in various parts of the world, that countries, *i. e.* the subjects, appear to predominate over authors' names; so many parts of the world are represented that it seemed natural for their names to be the most prominent feature of the catalogue. Most of the pages are taken up in this way and with books in series; while those who like the alphabetical plan best find every article quoted in that manner, with price, &c., in the earlier part of the catalogue. The index, or key, has precedence of that which is opened by it—contrary to custom, in print.

At the foot of each sample page is given so much of the alphabetical index (or catalogue) as refers to the more extended entries; sufficient to give an idea of the aspect of that part of the catalogue which is meant for ready reference.

In short, the catalogue is designed to meet the two ways in which books (or information about them) are brought before people. In the one case, perhaps in a bookseller's shop, the customer asks for information about a given book (say) on Africa. The question is instantly answered by reference to the alphabetical portion of the catalogue; while it is conceivable that if the more displayed portion of it were opened at the place where upwards of a dozen different articles on Africa are set forth, the customer might be tempted by a work that was new to him. Similarly, the librarian is assisted to show his inquirer something beyond what is sought. And, if the catalogue, in its wrapper of tender grey as a background for the colour of the maps upon it, be found agreeable to look at, this alone is something.

To be expository is the aim of the notes to the titles of the two following pages. In one case a trait is taken from the body of a book, as an illustration. In other cases, the contents, the preface, the introduction, the translator, or the editor of a book is laid under contribution, according to circumstances. Here and there the note is a short account of the aims of a book. And once, in the case of "Through the dark continent," extracts from conscientious papers whose reviewers read the books they criticise, are given—as better, far, than a cataloguer's hasty attempt to give the scope of two such volumes.

The following are the leading points of Messrs. Sampson Low, Marston, and Co.'s catalogue:—

1. The name of the firm is legibly given at the top of the first page which catches the eye. Those who have had to handle a number of publishers' catalogues, and to tell one from another, will appreciate this.

2. The nature of the contents is indicated by a coloured map of the hemispheres, which occupies the middle of the wrapper, back and front. If it serve no other purpose, the tinted cover makes the catalogue instantly recognisable amid a heap of others printed in the ordinary way; no small step towards its being used.

3. Every page is so headed, that torn away from the rest, it is plainly seen whose catalogue it belongs to; and the headline agreeably diversifies the monotony of type in the closely packed alphabet at the beginning.

4. The disposition of type in the "subject" part is an attempt to make the articles *look* interesting; while the matter in smaller type beneath the titles is an attempt to make the entries really so, using in a great measure the author's words, whether in preface, contents, or notes. The very sparing extracts from newspapers are in yet smaller type. All matter which is not extracted from the books or from some source which is named is intended to be of a purely expository nature.

5. It will be observed that the first lines of titles in the subject division are printed in comparatively large type. One aim has been to get the title, or the best part of it, into that line; to which idea a little regularity of aspect has been sacrificed.

6. Notwithstanding this effort at display, about 500 entries are accommodated in the space of forty pages. The first sixteen pages, by extreme compression, are made to hold nearly a thousand articles.

A manufacturer has often made a name or greatly extended his reputation by means of a stall at some exhibition. Here, by means of type, is a perennial show which reaches to the ends of the earth through the post. In order that those who had to use the catalogue might clearly see its bearing, the following ticket was attached by one corner, so that it could be thrown away when read:—

### Notice.

THE object of this catalogue is, primarily, to attract readers by giving in prominent letters the subject of each book of fact, in alphabet. Every reader has a subject or subjects that specially interest him. His attention is more likely to be arrested thus than by an alphabet of names which may convey no idea. It is believed that this arrangement will also have its uses for librarians and booksellers, who are often asked, "What recent books are there on such a subject?"

There is another way in which some pains have been taken to make the catalogue of service. To give an instance:—an assistant in a library or at a bookseller's might be puzzled for a moment for an answer to (say) "What is Mr. Stanley's new book about? I see he has just published two volumes." To meet such a case, two extracts are given from competent authorities; the one a summary of the geographical results of Mr. Stanley's latest travels; the other an opinion as to how the story is told. And so with other works; in their case, chiefly in the words of the book itself.

## Sampson Low, Marston, and Co.'s Books.

3

**Africa.** *How I found Livingstone*, by HENRY M. STANLEY; travels, adventures, and discoveries, including four months' residence with Dr. Livingstone, with illustrations and maps, new edition, revised, post 8vo, cloth, emblematically gilt, 7s. 6d.; large paper, 10s. 6d.

Selim said to me, "I see the Doctor, Sir, Oh, what an old man! He has got a white beard." . . . I pushed back the crowds, and passing from the rear, walked down an avenue of people, until I came in front of the semicircle of Arabs, before which stood the "white man with the grey beard." As I advanced slowly towards him I noticed he was pale, that he looked wearied and wan, that he had grey whiskers and moustache, that he wore a bluish cloth cap with a faded gold band on a red ground round it, and that he had on a red-sleeved waistcoat, and a pair of grey tweed trousers.—Pages 330-1.

**Africa.** *Flooding of the Sahara*, by DONALD MACKENZIE; a plan for opening Central Africa to commerce and civilization from the North-West, illustrated, post 8vo, 10s. 6d.

El Juf (the vast depression it is proposed to fill) is estimated to be 200 feet below the sea level, extending to within 12 miles of the shore at a point some nine days' sail from England.

**Africa.** *Through the dark continent*, by H. M. STANLEY, with numerous illustrations, also maps, 2 vols. 8vo, £2 2s.

The sources of the Nile, round the great lakes, and down the Congo.

"The two lakes most interesting to geographers, the one as the source of the Nile, the other on account of its strange character as the central receptacle of the drainage of a vast and not ill-watered region, yet itself without an outlet, have been thoroughly explored; and the Congo, by the connection of Mr. Stanley's discoveries with those of previous explorers, has been traced from its source to its outlet in the Atlantic."

—STANDARD.

"Mr. Stanley tells us that the story of the journey through the dark continent will long be told in the hut homes of Zanzibar, where rest the companions of his toil and trouble. Longer still, in the homes of Europe and America, will be read the story he now tells us—a story fraught with a great interest, one through which courage, determination, and energy flow as broadly marked as that immense river whose course he traced through all the countless dangers of the dim interior.—DAILY NEWS.

**America.** *My rambles in the New World*, by LUCIEN BIART, translated by MARY DE HAUTEVILLE, with numerous illustrations, 8vo, cloth extra gilt, gilt edges, 7s. 6d.

Labrador; a Canadian family; Niagara in winter; San Francisco; Tortoise Island; Water-spout at sea; Christmas at Havannah; New Orleans; the pearl forest; serpent charmer; dead city; unicorn; grotto of the Toltecs; Aztec education; &c.—HEADINGS OF CHAPTERS.

**America (North-West).** *Great Lone Land*, by MAJOR W. F. BUTLER; travel and adventure, with illustrations and route map, new edition, post 8vo, emblematical cloth, 7s. 6d.

An account of the Red River expedition, 1869-70, subsequent travels and adventures in the Manitoba country, and a winter journey across the Saskatchewan Valley to the Rocky Mountains.

The *Great Lone Land* is no sensational name. There is no other portion of the globe, on which travel is possible, where loneliness can be said to dwell so thoroughly. One may wander 500 miles in a direct line without seeing a human being, or an animal larger than a wolf. And if vastness of plain, magnitude of lake, mountain and river can mark a land as great, no region possesses higher claims to that distinction.—PREFACE.

**Biography.** PHILLIPS' *Dictionary of biographical reference*, royal 8vo, morocco back, £1 11s. 6d.

Exceeding condensation has enabled the author to make this a record of 100,000 celebrated names. Thus it is a compendium, a *student's dictionary*, of dates and facts, guiding the inquirer to fuller works by means of a *classified index of the biographical literature* of England and America.

The most elaborate cyclopædia published in England does not claim to have more than 60,000 articles, distributed over various departments of knowledge.

## Sampson Low, Marston, and Co.'s Books.

1

Biart (L.) <i>Rambles in the New World</i> , tr. by Mary de Hauteville, illus. sm. 8vo, 7s. 6d. . . . .	3
Butler (Major W. F.) <i>Great lone land (N.-W. America)</i> , new edit. illus. post 8vo, 7s. 6d. . . . .	3
Mackenzie (D.) <i>Flooding of the Sahara</i> , post 8vo, 10s. 6d. . . . .	3
Phillips (L. P.) <i>Dictionary of biographical reference</i> , roy. 8vo, 31s. 6d. . . . .	3
Stanley (H. M.) <i>How I found Livingstone</i> , new edit. (large paper, 10s. 6d.) or. 8vo, 7s. 6d. . . . .	3
— <i>Through the dark continent</i> , &c. illus. 2 vols. 8vo, 42s. . . . .	3

## 4 Sampson Low, Marston, and Co.'s Books.

**Discoveries** of *Prince Henry the Navigator*, and their results, by RICHARD HENRY MAJOR, illustrated with portraits, maps, &c. 8vo, 15s.

To Prince Henry we are primarily indebted for our knowledge of half the world. . . . The coasts of Africa visited; the Cape of Good Hope rounded; the New World disclosed; the seaway to India, the Moluccas, and China, laid open; the globe circumnavigated; and Australia discovered. Such were the results, &c.—PAGE IX.

**Education (Cyclopædia of).** Edited by H. KIDDLE and A. J. SCHEM, royal 8vo, cloth, £1 1s.

The first cyclopædia of education published in the English language, constructed after careful examination of *all* cyclopædias and histories of education, besides general cyclopædias, &c. in English and other languages. Its design is to be comprehensive and complete, within a moderate compass; that, like a dictionary, it should be on every teacher's desk, and, while supplying information, should also *stimulate the pursuit of it*.

**French.** Oral and conversational method. *Petites leçons de conversation et de grammaire*; little lessons on the most useful topics, &c. verbs regular and irregular, anecdotes, correspondence, &c. by F. JULIEN, new edition, square crown 8vo, 3s. 6d.

Not a grammar, but a method of conversational French, introducing the material for everyday talk under a grammatical form and in the shape of exercises. The aim is to teach the spoken idiom, to *exercise the ears and tongue*, instead of exercising the eyes merely; not to treat a spoken language like a dead language, but to *imitate the manner in which we learnt our mother tongue*.

**German.** Low's *First German reader*, by MEISSNER; episodes from German history, and select stories, with grammatical and explanatory notes, small 8vo, 1s. 6d.

For children from ten to fourteen. The extracts are mostly progressive according to their difficulty. Hardly any of them have been employed in this manner before. The concluding selections are from a novel of the campaign of 1866, *Die Schlacht bei Langensalza* (The battle of Langensalza) by Meding, written under the pseudonym of Gregor Samarow, which has acquired a great reputation.

**Photography.** LIESEGANG'S *Manual of the carbon process*, translated from the sixth German edition by R. B. MARSTON, with illustrations, 8vo, leather back, 4s.

Of all the substances with which chemistry has made us acquainted, the most permanent, and the one which best resists all chemical reagents in the temperature of our atmosphere, is carbon. . . . The present condition of ancient MSS. shows us that carbon remains unchanged for centuries. If, therefore, it were possible to form photographic pictures in carbon, we should have the same guarantee for their permanency that we now have for our printed books, and that is the best we can hope for.—REGNAULT, 1856.

The translation has numerous diagrams, an index, and terminates with a list of possible failures; giving the reason, and showing how they may be avoided.

**Reading.** *Art of reading aloud*, by GEORGE VANDENHOFF, small 8vo, cloth, 6s.

For pulpit, lecture-room, or private use. The preface contains the following words of Professor J. R. Seeley: "A hundred years ago, Bishop Berkeley asked, *whether half the learning and talent in England were not lost because elocution was not taught in schools and colleges?*" Mr. Vandenhoff's work is intended to supply this want, giving, in the words of the title-page, a perfect system of economy of lung power on just principles, for acquiring ease in delivery, and thorough command of the voice.

## 2 Sampson Low, Marston, and Co.'s Books.

Julien (F.) <i>Petites leçons de conversation et de grammaire</i> , n. ed. sq. cr. 8vo, 3s. 6d. ....	4
Kiddle and Schem's <i>Cyclopædia of education</i> , roy. 8vo, 21s. ....	4
Liesegang (P. E.) <i>Carbon process in photog. trans.</i> by R. B. Marston, <i>ill.</i> 8vo, 4s. ....	4
Major (R. H.) <i>Discoveries of Prince Henry the navigator</i> , &c. <i>illus.</i> 8vo, 15s. ....	4
Meissner (H. L.) <i>First German reader (Low's Series)</i> sm. 8vo, 1s. 6d. ....	4
Vandenhoff (G.) <i>Art of reading aloud</i> , cr. 8vo, 6s. ....	4

I cannot part from this branch of the subject without giving a specimen of the early English style of compiling a publisher's catalogue. It was once my lot to put together what was intended to be a *conspectus* of all educational works published in this country. After the material was got together, arranged, and printed, I checked\* each entry from the catalogues of the various publishers, so as to prevent the possibility of mistake, so far as in me lay. One most important publisher's catalogue, which extended to a great many pages, gave me an amount of trouble that will hardly be believed, notwithstanding its index. Among the works named in the index were editions of Cæsar, Virgil, and so on. The editors' names were duly given, but the Greek and Latin authors' were not named in it. I found that I had to turn the catalogue over, leaf by leaf, for each title that I wanted; and then, instead of the title beginning in the usual manner, with the author's name, this was the way of it:—

Cæsar's Commentaries.  
C. J. Cæsar's Commentaries.  
(Editor's name) First Book.  
Cæsar's Commentaries.

The catalogue was a *rudis, indigesta molis* of titles each running after the fancy of its separate author or editor, and lumped together without any attempt to lighten the consulter's labour by alphabetical arrangement.

A reader not versed in the mysteries of making a catalogue would say to himself, "What notion of orderly arrangement can an individual have who put things thus?" The explanation, to those who are initiated, is simple. The title-pages are taken just as they come from the printer, sorted somewhat, and then pitchforked back again. This may be called the infantine or elementary stage of the art, in which a paste-pot and brush are the chief implements. The secret of the index is this. We colloquially say "Brown's Xenophon," or "Collins' Georgics," literally preferring the editor to the author. This rough method is taken *au pied de la lettre*, and committed to print; hence the ridicule in which English catalogues are held.

This may be a good place for referring to a rather tiresome way of noting titles. The catalogue of one firm, which may almost be said never to have issued a poor book, gives six titles of books by one author, let us say, Frederick Bolton—that not being the name. An inquirer lighting upon the sixth title, wishes to know the author's name. He looks, and after reading through the title, finds that it is "by the same." He goes back to the fifth title, which is also "by the same;" and so on, step by step, till he comes to No. 1, where "Frederick Bolton" is found to be the author. The titles are mere transcripts of the title-pages, except that in *five cases out of six the author's name is excised*. Would it have been an irrational thing to let the writer's name, however shortly given, precede the title, so that it might instantly be seen? As it is, if a man wants Frederick Bolton's works, he must wade through the whole list and read through each title. There is no alphabetical arrangement, and no index. Sometimes this is done on purpose, to drive people through the whole.

**Punctuation** is a matter about which one can hardly be too particular, in a catalogue. The prevailing mode of stopping, which I suppose is due to the compositors, is enough to drive any reasonable man mad, if he

\* This process of checking was well worth going through, if only because a slip in transcription, by which a book might get ascribed to the wrong publisher, was sure to be detected.

dwelt upon it. I believe the explanation to be, that *title-pages* are frequently without pauses or stops. Consequently, as every writer of a *title* and every compositor may have a different theory of punctuation, great irregularity results. Writers of titles can, and do, get out of the difficulty by putting no stops. I would say to one who made a catalogue, punctuate carefully and see that your manuscript is strictly followed.

The following are not bad examples of the discernment shown in these matters by those who translate MS. into type. On the right you have the words pointed—or not pointed—in a reasonable manner:—

Æschylus Septem : contra Thebas.  
Great fisheries of the world : described.  
Johnson (W.) Nuces exercises on Latin, &c.  
Whitehurst (F. F.) Harkaway sketches of  
hunting.

Æschylus Septem contra Thebas.  
Great fisheries of the world described.  
Johnson (W.) Nuces ; exercises on Latin, &c.  
Whitehurst (W. W.) Harkaway ; sketches of  
hunting.

If a colon had followed *nuces* in the third title, it would have been intelligible. But you might as well write—

The man : got drunk,

as interpose a colon between *Septem* and *contra*.

I do not know whether a hyphen is sufficiently a point to come under the head of punctuation, but I think a word may be usefully said here on the abuse of it, and on its actual and possible use.

In writing French it is the custom to link, as it were, both christian and other names of one person by means of hyphens. Thus, we read NAPOLÉON-BONAPARTE, François-Pierre-Guillaume GUIZOT, François-Marie AROUET DE VOLTAIRE. But in English these names stand apart just the same as any other words. Therefore, when a translator from the French writes Napoléon-Bonaparte, he is doing much the same as if he were to set down in his English version “habitude” as the English equivalent for the French word *habitude*.

I was reading one day an eloquent, and, from the English point of view, glorious passage from Webster’s orations, which is given in two ways underneath. I would ask the reader to try and read it aloud as given on the left, without premeditation, and without looking at the version on the right ; then, to read out the right-hand paragraph :—

On this question of principle, while suffering was yet afar off, they (the Colonies) raised their flag against a power, to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not to be compared—a power which has dotted over the surface of the whole globe with her possessions and military posts, whose morning drum beat, following the sun and keeping company with the hours, circles the earth with one continuous and unbroken strain of the martial airs of England. — DANIEL WEBSTER’S SPEECH, May, 1834.

On this question of principle, while suffering was yet afar off, they (the Colonies) raised their flag against a power, to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not to be compared—a power which has dotted-over the surface of the whole globe with her possessions and military posts, whose morning drum-beat, following the sun and keeping company with the hours, circles the earth with one continuous and unbroken strain of the martial airs of England.

But for the hyphens which I have taken the liberty of inserting, “over” has the air of a preposition which relates to “the surface ;” whereas “dotted-over” is practically one word, a verb. Similarly “drum” looks like a substantive and “beat” a past tense of the verb “to beat ;” whereas “drum-beat” made one word by the hyphen, almost gives the smart pit-a-pat with which the sun is awakened, as it were, and started on his day’s journey. (I find (1884) that Bartlett’s capital *book of quotations* prints “drum-beat.”)

**Reader.** The word "reader" has various significations, all of them more or less interesting to the bookseller and librarian. First of all, we have the reader proper, for whose sake books are made, and without whom neither bookseller, librarian, nor printer could have a *raison d'être*. Next we have the printer's reader, on whom we put the blame of all our mistakes; the scapegoat in the wilderness or waste—of paper.\* Lastly, we have the reader among school books, the English reader, the French reader, and so forth. A reader of this kind means a collection of extracts from *different* authors, as examples of the literature of a country. On the other hand, extracts or samples from one author are best described or noted under the head of classics—"English classics," "French classics," and so forth. Sometimes an entire work of an author is prepared and annotated for schools. It also goes best under "classics" of the language to which it belongs. Here are examples of each kind:—

**French.****HEADER.**

De Fivas, *Beautés des écrivains français*.  
Short extracts from modern French authors.

**French classics.**

Musset (A. de) *Select extracts* by G. Masson.  
Souvestre, *Philosophe sous les toits*, with English notes by Stiévenard.  
Voltaire, *Pierre le Grand*, by Surenné.

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"Bis dat, qui cito dat."  
(He twice gives, who at once gives.)

**Reference titles.** This series of examples had all been noted, copied out, winnowed, sorted, put into alphabetical order, pasted down, and duly commented, when they and their commentary were torn up, after copying them over again—because I had got an idea. The idea was, to make of the main alphabet and of the index to it one diversified alphabet. An index to a catalogue is usually considered a separate matter, "to be or not to be," according to circumstances.

Now (November 16, 1880) after, long after, the amended series of examples has been put together, I am told that what I have done, fancying it to be original, is but the "American dictionary system." Let us see.

The American dictionary system means, I believe, an alphabet of titles copied with absolute literalness, supplemented by cross references at places where an inquirer is likely to look,—in lieu of an index. This arrangement has resulted from a conviction that cross entries are more economical of space than would have been subject entries; I suppose.

The object of my examples is to show—

1. Saving of room without mutilating words; to give the essence of a title.
2. Superior clearness.
3. Correctness of entering as to the spirit of a title.
4. An index thrown in without increasing the bulk.
5. Cross references almost abolished without loss.

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\* Once, when the celebrated Mr. Barnum was in England, he entered a shabby waxwork exhibition, as somewhat in his line of trade. After looking about him a little while, he observed a lean-looking figure, labelled Napoleon Bonaparte. So he said to the attendant, "That's rather thin for the great Napoleon, is not it?" "You would be thin, if you had stood there as long as he has," responded the *custode*; which answer, it is said, so pleased Mr. Barnum, that he made the waxwork exhibitor his head man in New York. If I were a printer's reader and were thought careless, I should mentally say, "So would you be, if you were cabined, cribbed, confined in a dry closet all day long in front of 'proofs.'"

6. Many an entry dispensed with altogether, by mere force of the plan.

7. Use and abuse of capital letters, in the same titles, seen *vis-à-vis*.

It will very likely be thought or said that there are more examples than there is any occasion for. The answer to that possible objection is, that if a thing is worth doing at all, it is worth doing thoroughly. A young man who would qualify himself for catalogue work cannot do better than saturate himself (so to say) with the various methods or cases of abbreviation and the like which are here laid before him. Then, when he is put on a job of actual work, what he has soaked his mind with comes from it almost without thought or effort. To this end let a novice in cataloguing use any leisure moments in copying out the examples at pages 115, &c., first writing the titles in the left hand, and then those in the right-hand column, observing, as he goes along, what is said of them in the commentary. If two or three examples of a like nature are encountered in the course of his travels through the series, that which they illustrate will more surely be impressed on the learner's mind. Is anything better learnt than its mother tongue, by a child? To-day, perhaps, it hears the word coal-scuttle, which conveys no idea. Another day the child sees a coal-scuttle and hears the word uttered, simultaneously, it may be. Once more, the child hears the word coal-scuttle and sees the article laid hold of at the same time. Thenceforward, the child knows the meaning of the word coal-scuttle.

One day, in the writer's experience, a bedroom door could not be opened. The cry was for a *chiava*; which opened the door. Another day, a street-door was fast, in the early morning. A call of *chiava!* brought down a key from a balcony which rattled on to a terrace. Result, that the Italian word for key is indelibly printed on the writer's memory.

I should have been very glad, for the sake of appearance, that the commentary in the succeeding pages had exactly filled the space opposite the titles referred to. But this has been found impossible, without writing for mere writing's sake. As it is, the type in which the greater part of this book is printed was determined by the size of letter which was used for a sample of reference titles and its commentary, contrived so that each should fill its page. But, unfortunately, when the book came to be printed, every other page of commentary but that which had been tried was found to differ from that one in its proportion to a page of titles. Under the circumstances, it seemed best to fill up the vacant space by making a species of running commentary out of the remarks on indexing titles, which otherwise would have come under letter "I."

Except for the look of the thing, the reader gains by this arrangement, seeing that titles and their index are interwoven in the right-hand column.

The critical reader will perceive, notwithstanding one's insistence on the value of prices, &c., in a catalogue of reference, that many are here omitted. Enough are given to show how I would place them. The labour of preparing model pages like these is inconceivable to those who do not try it. I spent the best part of a week at Malines last year, an invalid with a broken right wrist, in merely checking the entries of pages 114 to 143, which were then in type.

Once, when I was entering upon the work of putting together a considerable catalogue of reference, an "old hand" cautioned me not to let the titles get into my head. There is danger of that, or else the cataloguer becomes a vegetable, almost without human attributes. I have found the brightness and intrigue of French novels an admirable preservative of the mind's equilibrium.

(1) We hardly require to be told that 1869 to 1879 is a period of ten years, or that in 1879 it is the ten years which have just elapsed. Wherefore the writer of titles has an opportunity of exercising abstinence from words. (2) An unnecessarily long title. All that is needed is given on the right, matter of secondary importance being used as a note, which gives relief to the eye by a change of letter. (3) Shows words which may be omitted without detriment. The book gives the translator's name as "Miss," the publisher's catalogue as "Annie" Whyte. Both designations may have their use in a catalogue. (4) Shows the confusion that comes of copying a title slavishly. "Great rivers of the world" is a collective name for several books; its place in a title is seen on the right. The right-hand title is also a specimen of practical abridgment. (5) "Or" is a word which may often be done without; a semicolon (in place of a comma) hinting the omission. (6) Another example of omission. "Manual of" is not necessary; as to schools and travellers, the book is probably for any one that will buy it. (7) Omits unnecessary particulars. Ainsworth's "Guy Fawkes" is what will be asked for in a library or at a bookseller's. On the right hand we escape the horrible "an" before an aspirated "h." (8) Another example of the difference between an author's title-page and a practical title for reference. (9) The words "descriptive treatise" do not help, in a catalogue. On the contrary, when they are left out, you come "plump" on what you want. (10) You get a simple straightforward title and save perhaps fifty per cent. in space by leaving out some of the author's many words. (11) A thoroughly English title, from which you cannot tell whether the work is in Greek or in English. The title-page is justified by the fact that it and the book go together. On the right the title is given in Latin to show that we are dealing with the original—in little more than half the space. (12) Vain repetition avoided. (13) Practical abridgment, giving all that bookseller or librarian can require. (14) An academic title-page put into the language of ordinary people.

**Index entries.** Indexing may be described as the necessary or useful capsizing of a title, so as to present another face of it. If a boat is capsized, it is presented under a new aspect, and people who, in an alphabet of authors, distort a title by indexing it, give the idea of a man who would sail a boat bottom up by preference. See example 77, page 123.

There are some cases in which reversing a title, even in an index, is absurd. For instance, imagine that your alphabet of authors contains an entry:—

Cooper (James Fenimore) Works, 16 vols.

To index this—

Works, Cooper (J. Fenimore)

is of no use, because people will not look for "Works" in an index, any more than they will for "Books." All that you can do here, if you must index, is to put the article under Cooper, as in the alphabet, because that is the only word of the title which will be prominent in the mind of the seeker.

The question arises whether it is worth while in an index to make entries which are a mere repetition of the titles they are intended to reflect under a new aspect. I incline to think that you may just as well save the labour and space. The disposition of the titles and of their index entries in the

- TITLES AS COMMONLY GIVEN.
- ABBOTT (B. V.) Digest of the Law of Corporations, giving the Decisions for the past Ten Years, from 1869 to 1879. *New York, 1879*
- ACTIVE List of all Commanders and Lieutenants of the Royal Navy; showing their Dates of Entry and Commissions, Ages and Amount of Sea Time; Causes of Special Promotions, &c.: also a List of all Officers now on the Active List who were promoted to rank of Commander from Flag-Lieutenant on Her Majesty's Yacht. Compiled by Lieut. M. R. Hayes. 8vo. (Portsmouth, Griffin) pp. 36, sewed, 3s. 6d. 1878
- ADALBERT (Carl) The Book with Seven Seals. Translated from the German by Miss Whyte.
- ADAMS (W. H. D.) Great Rivers of the World. The Amazon and its Wonders, with Illustrations of Animal and Vegetable Life in the Amazonian Forest. 1879
- ADAMS (W. H. D.) Land of the Nile; or, Egypt, Past and Present. 1878
- AHN (F.) Manual of French Conversation for Schools and Travellers. New ed. 1878
- AINSWORTH (W. H.) Guy Fawkes, or the Gunpowder Treason, an Historical Romance, with Illustrations by George Cruikshank.
- ALL about Bookkeeping: a Comprehensive Treatise, exemplified in Complete Sets of Account Books containing the Transactions of Tradesmen, Manufacturers, Agents, Merchants, and Bankers. Arranged to form a course of Practice in Single and Double Entry. 1878
- ANDRÉ (G. G.) Descriptive Treatise on Mining Machinery, Tools, and other Appliances used in Mining, vol. ii. 1878
- ANDRÉ (G. G.) Rock Blasting; Practical Treatise on the Means employed in Blasting Rocks for Industrial Purposes, 8vo, 10s. 6d. 1878
- ARISTOTLE. The Fifth Book of the Nicomachean Ethics of Aristotle, by Henry Jackson.
- ATKINS (T.) Standard Arithmetic. Standards 1, 2, 3, sewed, 1d. each.
- AUNT Louisa's Keepsake. With 24 pages of Illustrations from Original Designs, by H. Stannard, Mrs. Hawtreay, &c., printed in colours, 4to.
- BAKER (A. H.) Short and Comprehensive Course of Geometry and Trigonometry, designed for general use in Schools and Colleges. *New York, 1878*
- MORE MATTER WITH LESS ART.\*—*Hamlet*.
- 1 Abbot, Scott (W.) 3s. 6d. and 2s. 6d.; also 2 vols.
- Abbott (B. V.) Digest of the law of corporations; the decisions of 1869 to 1879, &c. *New York, 1879*
- 2 Active list of commanders and lieutenants, 8vo, 3s. 6d. 1878
- Gives ages and sea time, causes of promotion, dates of commissions, &c.
- Acts; Stewart, Gospels, questions and analysis.
- 3 Adalbert (Carl) Book with seven seals, from the German by (Miss) Annie Whyte.
- 4 Adams (W. H. D.) Amazon and its wonders; animal and vegetable life, &c. *illustr. Great rivers of the world, 1879*
- 5 Adams (W. H. D.) Land of the Nile; Egypt, past and present. 1878
- Eneidos vi. (Virgil) Vergili, by A. Sidgwick. Æneis, Virgilius i.—vi.; Young and Leary.*
- 6 Ahn (F.) French conversation, new ed. 1878
- 7 Ainsworth (W. H.) Guy Fawkes, *illustr.* by G. Cruikshank.
- Algebra, Colenso's Student's; Key by J. Hunter.
- Algebra, Wood's; *Lund's Companion.*
- Alkali; *Lunge (G.) Sulphuric acid manufacture, i.*
- 8 All about bookkeeping: sets of account books; single and double entry. 1878
- Amazon and its wonders, *Adams (W. H. D.)*.
- Anabasis, *Xenophon, ii.; C. S. Jerram.*
- Anabasis, *Xenophon; R. W. Taylor.*
- Anabasis, *Xenophon, i. ii. literally translated.*
- Analysis; *Barle (G.) English grammar, &c.*
- Analysis; *Davis (W.) Parsing, &c.*
- Analysis; *Speers (A.) Introductory grammar, &c.*
- Analysis, qualitative, *Elloft (T.)*.
- 9 André (G. G.) Mining machinery and appliances, vol. ii. 1878
- 10 André (G. G.) Rock blasting for industrial purposes, 8vo, 10s. 6d. 1878
- 11 Aristoteles, *Ethica Nicomachea, liber v.; by Henry Jackson.*
- Arithmetic, *Atkins (T.)*.
- Arithmetic, *Coles and Tomlin; elementary schools.*
- Arithmetic; *Muir (T.) higher class.*
- Arithmetic, *Hughes' Inspectors' test sums.*
- Army, English, *Griffiths (A.)*.
- Articles, XXXIX.; *Browne (E. H.) in French.*
- Astronomy, plane, *Main (P. T.)*.
- 12 Atkins (T.) Arithmetic, standards i. ii. iii. at 1d.
- Atlas, Counting-house, *Letts'.*
- Atlas, modern, *Bean's.*
- Atlas, school.
- 13 Aunt Louisa's keepsake, *col. illustr. 4to.*
- 14 Baker (A. H.) Geometry and trigonometry; short course. *New York, 1878*

(15) Merely a case of "damnable iteration." (16) To be told that a book is (in common parlance) a volume is hardly to be made wiser. (17) An orthodox title, taking nearly four times the room it should do. Names of other books which an author has written should never be allowed to intrude themselves in the middle of a title. If the information is of any consequence, it is best given in smaller type, as a note. (18) Shows a vicious mode of expression. When a book consists of pictures, it is absurd to say "with pictures." (19) Tautology usefully withdrawn. (20) Great reduction. (21) "Art of" is not wanted in a catalogue. "M." may be only short for *Monsieur* = Mr. (22) "Sermons for the Times" probably *is* (not comprises) "Scenes from the Revelation." (23) The atlas does not contain, but is, sixteen maps. (24) Is inserted merely to show, under "Crimes" in the right-hand column, how I would index a foreign book. (25) Example of much saving in words. (26) "Consisting of" is, in a title, mere palaver. (27) Abridgment which gives clearness. As to a "geographical journey" it may safely be said that most journeys or voyages are at present conducted on the surface of the earth. (28) A good example of the room (and, consequently, money) which may be saved by attention in seizing the essentials of a title. About sixty per cent. is the gain here. (29) Shows useless words omitted, and is a capital instance of the awkward ways of British bibliography. The book is not the seventh edition of Bowman's Chemistry by Bloxam, but the seventh edition of Bowman's Chemistry. The earlier issues were not edited by Bloxam; this is. (30) A title reduced to about a third of its original bulk by what may be called practical retrenchment. Nothing is lost that a business-like seeker will require. (31) Deserves particular attention. The framer of the title-page deems it necessary to state that the history, dated 1879, is brought down to the present time, and that it is the seventh edition of a work which gives the history of the third President of the Republic. The *rudis, indigesta moles* of the title-page is shaped somewhat, and reduced, in the adjacent column. (32) "Harold Browne on the Thirty-nine articles" being well known, titles of new editions should bear the christian name. Else, how is a learner in a library or a bookseller's establishment to perceive that "Bp. Browne" is the same writer as the clergyman once known as "Harold Browne"? There are many grown-up people who do not know it as a matter of course. In this I am thinking of both client and librarian, of customer and bookseller, for the work is sure to be asked for by "Have you Harold Browne on the Thirty-nine articles?" On the right, you get, not merely the correct initials and a familiar christian name, but a reflection of the bishop's signature. This is easily done by a table of the Latin names of English sees at page 27. (33) Shows words that may be omitted, and how judicious inversion may yet add to conciseness, by giving the one important word at the beginning, instead of at the end of the title.

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right-hand column of pages 115, &c., demonstrates the possibility of this kind of omission; or rather, it is forced upon you.

Each entry in an index should be comprised within a line, if possible. The lines or columns, therefore, where it is printed, should be contrived to admit of this; or rather, probably, you will accommodate the matter to the space at your command, by suiting the type to it. There are certain words of frequent recurrence, which, in indexing, may generally be omitted; not merely saving the room, much or little, but producing a better effect. The ear is spared a jar in every case.

- BALLANTYNE (R. M.) Saved by the Lifeboat; a Tale of Wreck and Rescue on the Coast. 15
- BANKS (Mrs. G. Linnæus) Ripples and Breakers, a Volume of Verse, illustrated by John Proctor and J. C. Banks. 16
- BARCLAY (R.) Sermons by Robert Barclay, Author of the "Inner Life of the Religious Societies of the Commonwealth." With a Brief Memoir. Edited by his Widow. 8vo. 1878
- BARKER (Mrs. Sale) Little Rosy Cheek's Picture Book. With 150 Illustrations. 1878
- BARRY (C. A.) How to Draw; Letters to a Little Girl on the Principles of Drawing. New York, 1878
- BARTLE (G.) A New Grammar of the English Language, with the Principles of Analysis. Expressly designed for Students preparing for the Oxford and Cambridge Local Examinations, for the Civil Service, and other Competitive Tests, and also \* for the use of Colleges, Schools, and Private Families. 1878
- BAUTAIN (M.) Art of Extempore Speaking. 6th ed. 1878
- BAYLEY (J.) Magnificent Scenes in the Book of Revelation, comprising vol. I. of Sermons for the Times. 1878
- BEAN'S Hand Atlas of Modern Geography, containing 16 coloured maps. 1878
- BECCARIA (C. B.) Delitti e pene. 24
- BELLO GALICO (de, Comm.) v. vi. *Cæsar*; J. S. Laurie. 1878
- BESANT (Walter) Gaspard de Coligny, Marquis de Chatillon, Admiral of France, Colonel of French Infantry, Governor of Picardy, Isle of France, Paris, and Havre. By Walter Besant. 1879
- BIRTHDAY Greetings. Consisting of Poetical Extracts and Mottoes for Every Day in the Year. 1878
- BISHOP (N. H.) Voyage of the Paper Canoe, a Geographical Journey of 2500 miles, from Quebec to the Gulf of Mexico, during the Years 1874-5, 8vo. Boston, 1878
- BONNECHOSE (Émile) Lazare Hoche, général en chef des armées de la Moselle, d'Italie, &c., 7th edition, edited with grammatical and explanatory notes and an index of historical and geographical names by Henri Bué. 1878
- BOWMAN (J. E.) Introduction to Practical Chemistry, including Analysis. Edited by Charles Bloxam. 7th ed., 6s. 6d. 1878
- BOWMAN (T.) A New, Easy, and Complete Hebrew Course; containing a Hebrew Grammar; with copious Hebrew and English Exercises, strictly graduated, also a Hebrew-English and English-Hebrew Lexicon, in Two Parts, Part I.; Regular Verbs. Edinburgh, 1879
- BREWER (Cobham) The Political, Social, and Literary History of France, brought down to the present year, with a Sketch of Mons. Jules Grévy, the Third President of the Republic, 7th ed. 1879
- BROWNE (Bp.) Thirty-nine Articles, French Translation. 1878
- BRYANT (T.) Manual of Practice of Surgery. 33
- Ballantyne (R. M.) Saved by the lifeboat, a tale. 15
- Banks (Mrs. G. Linnæus) Ripples and breakers, verse, *illustr.* 16
- Barclay (R.) Sermons, with memoir; by his widow, 8vo. 1878
- Barker (Mrs. Sale) Little Rosy Cheek's picture book. 1878
- Barry (C. A.) Principles of drawing, letters to a little girl. New York, 1878
- Bartle (G.) English grammar and analysis, 12mo, 3s. 1878
- For Oxford and Cambridge local, and competitive examinations.
- Bartle (G.) English grammar for competitive examinations, &c. 1878
- Bautain, Extempore speaking, 6th ed. 1878
- Bayley (J.) Sermons for the times, vol. i. 1878
- Scenes from the Book of Revelation.
- Bean's Modern atlas, 16 col. maps. 1878
- Beccaria (C. B.) Delitti e pene. Bello Gallico (de, Comm.) v. vi. *Cæsar*; J. S. Laurie. 1878
- Besant (Walter) Gaspard de Coligny. 1879
- Bible, Watts (L.) Scripture history. Bible lands, through, Schaff (P.). Bible, precious stones. Birthday book, comic; Phillipps (March F.).
- Birthday greetings, poetical extracts and mottoes for every day in the year. 1878
- Bishop (N. H.) Voyage of the paper canoe from Quebec to the Gulf of Mexico in 1874-5, 8vo. Boston, 1878
- Blasting rock, for industrial purposes, André (G. G.). Blood spitting; Dobell (Horace) Loss of weight, &c.
- Bonnechose (E.) Le général Hoche, with notes and an index of names by H. Bué, 7th ed. 1878
- Book with seven seals, Adalbert (Carl). Bookkeeping, All about. Botany, structural, Cooke (M. C.).
- Bowman (J. E.) Practical chemistry and analysis, 7th ed.; by C. L. Bloxam, 6s. 6d. 1878
- Bowman (T.) Hebrew course; grammar exercises, lexicon, &c.; part i. regular verbs. Edinburgh, 1879
- Brewer (E. Cobham) History of France, political, social, and literary. 1879
- Seventh edition, with a sketch of President Grévy. Bronchial asthma, Thorogood (J. C.).
- Browne (E. Harold; Winton) XXXIX. articles, translated into French. 1878
- Bryant (T.) Surgery practice.

\* PLEONASM.—In rhetoric a redundant phrase or expression, sometimes introduced to give additional energy, at other times needless and ungraceful.—BRAND'S DICTIONARY.

(34) Tautology suppressed. (35) A very good example of mere verbiage. If a medical book is not for students and general practitioners, whom is it intended for? (36) Good instance of a title which bears retrenchment. (37, 38) Show the almost insuperable difficulty of getting into proper shape the materials of which an English catalogue is made. These two titles, the one in English, the other in Latin, represent the same book in one language. The different languages of the titles may send the entries to different parts of the alphabet, the awkwardness of which is strikingly apparent in an index. (39) The tautology of a title-page not reproduced in a title. (40) I suppose this to be Catullus in Latin. Can anything be more absurd—if title-pages are to be copied—than to frame a title-page which leaves people in doubt as to the language of the book? It is scarcely asking too much, one would think, to have it borne in mind that there will always be some people who cannot go to a book in order to ascertain the language of it. (41) A title which gives on the right an example of *bis dat, quia cito dat*. (42) Minor example of reduction which will here and there save a line. (43) Example of practical retrenchment. (44) Shows what comes of copying title-pages. Cherbuliez, the author of the French (or Genevese) novel here presented in an English dress, is also the author of *Samuel Brohl et Cie.*, a story of great piquancy. (45) Another British sample. In an alphabet governed by *authors'* names we have the subject commencing the title, confusion being made perfect by starting with a pseudonym. This is all very well in an *index*, as seen on the right hand. (46) Example of practical abridgment. (47) Shows the difference between copying a title-page fully, even supposing one has the presence of mind to put the author's name at the beginning, and the practical handling which comes by experience. (48, 49, 50) Each show words which can be omitted without real loss. (51) Shows how, by contrivance, you can almost give the title twice over in the space used on the left, where, *inter alia*, the way of giving the price is susceptible of improvement. (52) An example of words that are not wanted. (53) The author's name on the left-hand shows the disadvantage of transferring colloquialisms to print, *more Anglico*.

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The following are examples of index entries, showing the needless words by means of parentheses:—

Derbyshire, ready guide, (to).	Perspective, (for) beginners.
French genders, (their) principles and rules.	Prayers, (for) Winchester College.
Goodenough (J. G.) Memoir, (of).	Prayer, the way, (of).
Mission-field, Heroes, (of the).	Spinning, (complete) guide, (to).
Invertebrate animals, zoology, (of the).	Turner (J. M. W.) Life, (of) <i>Hamerton</i> .

A little want of attention on the part of either printer, reader, or consulter will make the last into "Turner's Life of Hamerton."

Histories of countries should, as far as possible, go by countries' names; accounts of the literature, grammars, dictionaries and helps to language generally, under the name of the people, if there be a distinction, as:—

England, history (don't say "of").
English, dictionary.
"      grammar.
"      literature, history (don't say "of").

Some might write—

Literature, English.

But it is most convenient to have everything which relates to a country under the name of that country. Moreover, putting "English literature" under literature is an approach to classification. To classify in an index

- BUCKMASTER (J. C.) The Elements of Inorganic Chemistry. Part I. Elementary Stage. 13th edit. 34
- BUTLER (J.) Text-book of Electro-Therapeutics and Electro-Surgery. For the use of Students and General Practitioners. 8vo. *Philadelphia*, 1878 35
- CABANO'S (L. de) New Practical and Easy Method of Learning the Portuguese Language. 36
- CÆSAR, De Bello Gallico, Books 5 and 6, with Notes, ed. by J. S. Laurie. 1877 37
- Gallic War, Book I, with Grammat. Analysis, Transl. and Notes. 1877 38
- CASSELL'S Domestic Dictionary: an Encyclopædia for the Household. With Illustrations. 1878 39
- CATULLUS. Select Poems. Edited, with Introductions, Notes and Appendices, by Francis P. Simpson. 1879 40
- CAYLEY (W.) Croonian Lectures on some points in the Pathology and Treatment of Typhoid Fever, delivered at the Royal College of Physicians of London. 1880 41
- CHAMBERS (G. F.) Law relating to Rates and Taxes. 42
- CHARDENAL (A.) Practical Exercises in French Conversation. For the Use of Travellers and Students. 1878 43
- CHERBULIEZ (Victor) The Wish of his Life: a Novel. From the French. By the Author of Samuel Brohl and Company. 1878 44
- CHRISTOPHER North: a Memoir of John Wilson. Compiled from family papers and other sources by his Daughter, Mrs. Gordon. *Edinburgh*, 1878 45
- CICERO. M. Tullii Ciceronis de Oratore Libri Tres, with Introduction (*sic*) and Notes by Augustus T. Wilkins. 1879 46
- (CICERO) Sammlung griechischer und lateinischer Schriftsteller mit deutschen Anmerkungen, herausgegeben von M. Haupt und H. Sauppe. Cicero's ausgewählte Reden erklärt von Karl Halm, I. Bändchen, die Reden für Sextus Roscius aus Ameria und über das Imperium des Cn. Pompeius, achte verbesserte Auflage. *Berlin*, 1877 47
- CLASSIC Preachers of the English Church, Lectures delivered at St. James's Church in 1878. 48
- CLAYTON (C.) Parochial Sermons preached at Rochester and Chatham, 5th ed. 1878 49
- CLINICAL Manual for the Study of Medical Cases. Edited by James Finlayson. 1878 50
- CLYDE (J.) Rudiments of the Latin Language, for the Use of the Edinburgh Academy, in 2 parts. In 1 vol. 12mo, 2s. Also in 2 parts, 1s. 3d. each. 1879 51
- COLES and Tomlin—Arithmetic specially designed for use in Public Elementary Schools. 1878 52
- COLLINS (Wilkie) Woman in White. 53
- Buckmaster (J. C.) Inorganic chemistry, part i. elementary stage, 13th ed. *Burma*, British, *Forbes*.
- Butler (J.) Electro-therapeutics and electro-surgery, 8vo. *Philadelphia*, 1878
- Cabano (L. de) Portuguese method.
- Cæsar, De bello Gallico (comment.) v. vi.; notes by J. S. Laurie, &c. 1877
- Cæsar, De bello Gallico, i. with grammatical analysis, translation and notes. 1877
- Calendar of *Queen's College*, London, 1880-81.
- Calvin: *Guizot*, Great Christians, St. Louis, &c.
- Canoe, paper, *Bishop* (N. H.) Voyage.
- Carr (A.) Gospel of *Matthew*.
- Cassell's Domestic dictionary, *illustr.* 1878
- Catullus, Select poems (language P) with notes, &c. by Francis P. Simpson. 1879
- Cayley (W.) Typhoid fever. *Croonian Lectures*, 1880
- Cayley (W.) Typhoid fever. 1880
- Croonian Lectures at the College of Physicians.
- Chambers (G. F.) Law of rates and taxes.
- Chardenal (A.) French conversation exercises. 1878
- Chemistry, inorganic, *Buckmaster* (J. C.).
- Chemistry, practical, *Bowman* (J. E.).
- Chemistry, practical, *Smith* (G.).
- Cherbuliez (Victor) Wish of his life, translated, 2 vols. 1878
- Christians, great, of France, *Guizot* (F. P. G.).
- Christmas scenes, *Skew* (L. C.) Holly bough.
- Christopher North, memoir; by Mrs. Gordon.
- Cicero, De oratore, lib. i. ii. iii. with notes, &c. by A. T. Wilkins. 1879
- Cicero, Pro Roscio et in Cn. Pompeium orationes, a K. Halm, &c. (*Reden* I.) 8te Auflage. *Haupt und Sauppe's Sammlung*, 1877
- Cinna, *Corneille* (P.) literally translated.
- Classic preachers of the English Church, lectures at St. James', Piccadilly.
- Clayton (C. Rochester and Chatham) Parochial sermons, 5th ed. 1878
- Clinical manual of medical cases; by James Finlayson. 1878
- Club directory, *Ivey* (G. J.).
- Clyde (J.) Edinburgh Academy Latin rudiments, 12mo (2 parts at 1s. 3d.) 2s. 1879
- Clyde (J.) Latin rudiments, 12mo (i. 1s. 3d.; ii. 1s. 3d.) 2s. *Edinb. Academy*, 1879
- Colenso's Student's algebra; Key by J. Hunder.
- Coles and Tomlin's Arithmetic for elementary schools. 1878
- Coligny, *Besant* (W.).
- Collins (H.) *Legends* of the 13th century.
- Collins (W. Wilkie) Woman in white.

(54) Omission of a word, sufficiently hinted by a semicolon. (55) A "concise history" implies that it is for learners; the rest is understood. Thus do we get our title into a third of the original compass. (56) The kind of shortening here used will be found explained at page 46. (57, 58) May be useful to the young cataloguer as showing how much can be spared. (59) Is inserted to show the right way of entering an author, who, as often as not, gets his nickname put first; you seek for a man and you find a stone. (60) Less important matter is here put into the form of a note; a device by which the immediate title is brought to a third of its original length, and the eye is conciliated by a relief to the monotony of type. (61, 62) Show practical retrenchment. Besides the saving of mere space, you instantly see the important words of the titles. (63) An illustration of the remarks at page 16. (64) The title on the right shows two things I would always advocate; a lady's christian name in full and her designation *after* it, when it is known. Then—as in this case, for example—it cannot be a question whether "C," "Catherine," and "Mrs." Crowe are three persons, two persons, or one. Besides, it is sometimes desired to know whether an author is a lady. If this plan were pursued, the question would, at least, less often require to be asked. (65) The title on the left shows an attempt at abridgment by leaving out a word of three letters, which results chiefly in offending the ear. Leaving out "use of" also, makes the title read all right. The hideous capital letters of the longer title are preserved as a caution. (66) An instance of British usage in printing an author's christian name as it is colloquially uttered. (67, 68, 69, 70) Show practical abridgment. (67) Suggests that in one-line titles when a school book and its key have to be chronicled alongside of one another, the following may be a way of saving a line:—

Smith (J. Hamblin) Elementary algebra (with answers, 3s.; Key, 9d.) or. 8vo, 2s. 6d.

Observe, moreover, that the characteristic christian name is here given in full, seeing that, to distinguish him among many Smiths, the author is apt to be called "Hamblin" Smith, in speaking. (71) Here, besides the abridgment, secondary matter is relegated to a note, relieving the title and the eye in like manner. (72) "On" a word not needed at the beginning of a title; every book of fact is on something or other. In the right-hand column the title is trebly indexed. Beyond that it will seldom be found advisable to go, in ordinary work. (73) Tautology omitted.

of subjects is something like a horse in a trotting match breaking into a gallop.

Many authors write books about the English language as if they thought there was no other language in the world. Here is an example:—

Langley and Hughes' Young student's primer.\*

Such a book must be indexed in one of these two ways:—

English. Primer, *Langley and Hughes*.  
(English) primer, *Langley and Hughes*.

—the full stop or the parenthesis denoting that you have supplied an essential word with a view of keeping elementary works in English in one group, for the convenience of the consulter of your index. Without this method you are liable to present, and will present, "English primer"

\* I suppose that, in the absence of definite information, we may conclude that the primer is intended to be a priming in English.

- COMIC Birthday Book. Compiled by W. F. March Phillipps. 54 **Comic birthday book**; by W. F. March Phillipps.  
Commerce, dictionary; *McCulloch* (J. R.).  
Common law, *Smith* (J. W.).  
Comus, *Milton*, by Ranking.
- CONCISE History of England, from the Earliest Date to the Present Time, for the use of Schools and Families. 55 **Concise history of England**.
- CONTOPOULOS (N.) A Lexicon of Modern-Greek English and English Modern-Greek, 2 vols. 1877 56 **Contopoulos** (N.) Modern Greek lexicon, 2 vols. 1877  
Contract, law; *Shearwood* (J. A.) Outline.
- COOKE (M. C.) A Manual of Structural Botany for the Use of Classes, Schools, and Private Students, new edit. 1s. 1879 57 **Cooke** (M. C.) Structural botany, new ed. 1s. 1879  
Corn miller's tables, *Smith* (D. vid.).
- CORNEILLE. Cinna, or the Clemency of Augustus. Literally translated from the French by Roscoe Mongan. 1878 58 **Corneille** (P.) Cinna, literally translated by R. Mongan. 1878
- LAPIDE (Cornelius à) Commentary. 59 **Cornelius** (a Lapide) Commentary, &c. Corporations, law; *Abbott* (B. V.) Digest.
- COWAN (W.) Poems, chiefly Sacred, including Translations from some Ancient Latin Hymns. 1879 60 **Cowan** (W.) Poems, chiefly sacred. 1879  
Includes translations from ancient Latin hymns.
- COWPER (W.) The Task, Book I.; the Sofa. With Explanatory Notes, &c., by J. D. Morell. 1878 61 **Cowper** (W.) Sofa, with notes by J. D. Morell. 1878
- COX (G. W.) Manual of Mythology, in the Form of Question and Answer. 1878 62 **Cox** (G. W.) Mythology in question and answer. 1878  
Creed and conduct, sermons, *Story* (R. H.).
- MARLBOROUGH (Duke of). Life of John Churchill, Duke of Marlborough, by Louise Creighton, with Portrait, Maps, and Plans. 1879 63 **Creighton** (Louise) Life of the Duke of Marlborough. 1879  
Crimes and punishments; *Beccaria*, *Delitti e pene*. Criminal law, *Leuis* (E. D.) Codification.
- CROWE (C.) Light and Darkness. New edit. 1878 64 **Crowe** (Catherine; *Mrs.*) Light and darkness, new ed. 1878  
Cyclops, *Euripides*, scenes by A. Sidgwick.  
Dairy farming, *Witcomb* (G. S.).
- DARQUE (F. E.) A French Grammar in Two Parts, for use of Public and Middle Class Schools. 65 **Darque** (F. E.) French grammar for public and middle-class schools.  
Daunt (A.) Memoir; *Wynne*, Spent in the service.
- DAVIES (Maurice) Fun, Ancient and Modern. 66 **Davies** (C. Maurice) Fun, ancient and modern.
- DAVIS (W.) Key to Complete Grade Parsing and Analysis, for use of Teachers and Private Students. 67 **Davis** (W.) Parsing and analysis, 12mo (Key, 3s.) 9d.
- DEFOE (D.) Life and Adventures of Robinson Crusoe, with Illustrations by J. D. Watson. 1878 68 **Defoe**, Robinson Crusoe, *illustr.* by J. D. Watson. 1878  
Delitti e pene, *Beccaria* (C. B.).  
Dermatology, *Wilson* (E.).  
Diabetes, *Pavy* (F. W.).  
Diamonds, my mother's, *Greer* (Maria J.).
- DICKINSON (W. J.) A Practical English Grammar and Analysis, with copious carefully graduated Exercises. 1878 69 **Dickinson** (W. J.) English grammar and analysis, with exercises. 1878
- DICKINSON (W. J.) How to Teach the Rudiments of Grammar and Analysis successfully: being a Series of Model Lessons for Teachers. 1878 70 **Dickinson** (W. J.) How to teach grammar and analysis, model lessons. 1878
- DICTIONARY of every Parish, Township, Hamlet, &c., in England and Wales, in alphabetical order, showing the Population, and the Poor Law and Petty Sessional Division in which each is comprised. 1879 71 **Dictionary** of every parish, township, hamlet, &c. in England and Wales. 1879  
Gives the population, also the Poor Law and Petty Sessional divisions.  
Differentialzeichnungen, Vorlesungen, *Spitzer* (S.).  
Distress, the law, *illustr.* by the decision in Lake v. Duppa.
- DOBELL (Horace) On Loss of Weight, Blood-spitting and Lung Disease. 1878 72 **Dobell** (Horace) Loss of weight, blood-spitting, and lung disease. 1878  
Domestic dictionary, *Cassell's*.  
Drawing, principles, *Barry* (C. A.).
- DUBLIN, One Hundred Years Ago; being a series of 12 Photographs of interesting Localities, and a Map of Ancient Dublin. 1879 73 **Dublin** 100 years ago, photographs, with a map. 1879

(74) Example of an author, who is also a public man, with a characteristic christian name (see page 23). An expert cataloguer will take care that his title reflects the *modus loquendi* while dropping no initials. Probably, it may be said that the best written language is that which, bating inaccuracy, most nearly approaches spoken language. In its way, 74 on the right aims at this. (75) When a book by a French, or other foreign author, is quoted in a catalogue by its native name, although a translation, the word translation or translated should be inserted. It is best, I think, to put the inserted word within parentheses, to show that it is added. (76) A title enlivened by "making a note" of the less important part of it, besides its being shortened. (77) A very capital British title on a North British subject. Mr. W. Knight has written certain notes of conversation with a Mr. Duncan, which it has pleased him to call *Colloquia peripatetica* (walks and talks). Insular ingenuity has twisted and quasi-indexed the title until it appears that John Duncan has written certain *Colloquia*, even as Erasmus. When the title on the left is abridged by an ordinary hand for a catalogue of reference, you have a *reductio ad absurdum* :—

Duncan (J.) *Colloquia peripatetica*, notes of conversations, by W. Knight.

(78) Good case of abridgment. (79) A long title, whose essentials are brought into one line, while an abridgment of the rest makes a note in smaller type. (80) In a library, or at a bookseller's shop, these letters will be asked for thus: "Have you the letters of Thomas Erskine of Linlathen?" The title on the left does not make it clear or certain that this is the work. Inserting the name of a place with which an author is associated, and printing it in italics, is one among the ways in which a catalogue may be enlivened and made to *look* interesting. (81) The language of a book should be indicated where it is possible. A title must be faulty which leaves you in doubt whether a book is in Greek or English. (82) Faussett not being the author of his own memorials, the better way of entering the book in a catalogue which has an index, is shown at page 131. (83, 84, 85) Directness and ease of reference gained by omission of words. (86) "Being" is one of the utterly useless words, in cataloguing. (87) Mr. Coventry Patmore has written no book called *Florilegium amantis*.

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under P, English spelling under S, and so on, or not, according as it has been the humour \* of a pedagogue to write English in his title-page or otherwise. The handy cataloguer, as opposed to the severe bibliographer, brings into harmony these little discrepancies; recollecting that French school books, and German school books, and histories of France and Germany will have also to be dealt with. Considerable pains have been taken in the opposite pages, under "English" and "French," to illustrate the hints here offered.

The following is given to enforce what has elsewhere been said about Roman numerals in juxtaposition with figures of price. On the left is an ordinary index entry, on the right hand is how I should prefer to see it :—

Industries of Great Britain, vol. 2, 7s. 6d.

Industries of Great Britain, vol. ii. 7s. 6d.

The comma, the semicolon, and the full stop, each has its distinct office in indexing; or might have, if you chose. The comma is the sign of the

\* Surely it is a grave defect in a book which has been written to instruct us in a language, that when you see the title you cannot tell what language it is.

- DUFF (Mountstuart E. Grant) *Miscellanies*, 74 political and literary.
- DUMAS (A.) *Vicomte de Bragelonne*. New 75 edit. With Illustrations. 1878
- DU MONCEL (Count) *The Telephone, the Microphone, and the Phonograph*. 76 Authorized Translation, with Additions and Corrections by the Author. With 70 Illustrations on Wood. 1879
- DUNCAN (J.) *Colloquia Peripatetica: Deep 77 Sea Soundings*. Being Notes of Conversations with the late John Duncan. By William Knight. 1879
- ELLIOT (J.) *Complete Treatise on Practical Geometry and Mensuration*. With numerous Exercises. New edit., with many improvements. 1878
- ELTOFT (T.) *Systematic Course of Practical Qualitative Analysis*, specially arranged for Students preparing for the Science and Art Department, Medical Schools, Preliminary Scientific and First B.Sc., London, Oxford and Cambridge Local, Practical Chemistry Examinations. 1879
- ERSKINE (T.) *Letters*. Edited by William 80 Hanna. 1878
- EURIPIDES. *Scenes from the Cyclops*. 81 By A. Sidgwick. 1878
- FLEMING (S.) *Exodus Notes for the Help of 83 Bible Students*. 1879
- FLETCHER (B.) *Light and Air: a Text-Book for Architects and Surveyors*; shows in a Tabulated form what constitutes Ancient Light, How the Right is acquired, How the Right may be jeopardized, How the Right may be lost, Injuries to Ancient Light for which there is no remedy, relative position of servient and dominant owners, also methods of estimating injuries, &c. 84
- FLINT (Austin) *Clinical Medicine: a Systematic Treatise on the Diagnosis and Treatment of Diseases*. Designed for the use of Students and Practitioners of Medicine. 1879
- FLINT (R.) *Theism*; being the Baird Lecture 86 for 1876, 2nd edit. cr. 8vo. 1878
- PATMORE (Coventry). *Florilegium Amantis*. 87 Edited by Richard Garnett.
- Duff (M. E. Grant) *Miscellanies*, political and literary.
- Dumas (A.) *Vicomte de Bragelonne* (translated) *illustr.* 1878
- Du Moncel (Count) *Telephone, microphone, and phonograph*, translated, *illustr.* 1879
- With additions and corrections by the author.
- Duncan (J.) *Knight* (W.) *Colloquia peripatetica*. Ear; Jones (H. M.) *Aural surgery*. Edwards (A. B.) *Poetry book*; songs and sonnets. Egypt; Adams (W. H. D.) *Land of the Nile*. Egypt; Schaff (P.) *Through Bible lands*. Electric lighting, Fontaine (H.). Electric lighting, Hedges (K.). Electro-therapeutics and surgery, Butler (J.).
- Elliot (J.) *Practical geometry and mensuration*, with exercises, new edit. 1878
- Eltoft (T.) *Qualitative analysis*. 1879
- For *Science and Art Classes*, medical schools, Oxford and Cambridge Local Examinations, &c. Engineers' formulae, pocket-book, Molesworth (G. A.). England, history; Pringle (R. S.) Local, &c. England, history; Student's Hume. England (history) Tancock (O. W.). England, history, *concise*. England and Wales, *Dictionary of every parish*, &c. English analysis; Dickinson (W. J.) Grammar, &c. English analysis; Dickinson (W. J.) E. grammar. English grammar, &c. Speers (A.). English grammar, Wilson (M.). English grammar and analysis, Barile (G.). English grammar and analysis, Dickinson (W. J.). (English) reader; Musby's Imperial. Epithalamion; Spencer, Faerie Queene, &c. Equity, Snell (E. H. T.). Ernestine, Hillern (Wilhelmine von) 2 vols.
- Erskine (T.; of Linlathen) *Letters*; by W. Hanna. Edinburgh, 1878
- Ethica Nicomachea v. Aristoteles; by H. Jackson. Ethics, data, Spencer (Herbert).
- Euripides, *Cyclops* (Greek)—scenes; by A. Sidgwick. 1878
- Evidences, Christian, Row (C. A.). Exodus; Fleming (S.) Notes. Face, surgery, Mason (F.). Faerie Queene, Spencer. Faith, present trial, Vaughan.
- Faussett (T. G. G.) *Memorials*. 82
- Faust, Goethe, in English verse by Bowen. Finlayson (J.) *Clinical manual of medical cases*.
- Fleming (S.) *Notes on Exodus*. Laurie, 1879
- Fletcher (B.) *Light and air*, a text-book for architects and surveyors, in a tabulated form.
- Flint (Austin) *Clinical medicine*, diagnosis and treatment of diseases. 1879
- Flint (R.) *Theism*, 2nd edit. cr. 8vo. (1876) Baird Lecture, 1878
- Florilegium amantis, edited by R. Garnett. A selection from Coventry Patmore's poems.

(88, 89, 90, 91) Examples of useful omission. (92, 93) "Translated" is a word which can generally be dispensed with. (94) This author is best known as "Harvey Goodwin." You do not perceive this on the left. If a young hand with that title before him were suddenly asked, "Is that Harvey Goodwin?" he would be puzzled, most likely. The christian name, as on the right, before the name of the diocese, is the remedy. (95) On the right is the proper way of giving Christopher North's life by his daughter. See also No. 45. (96) Judging by the couplet—

Matthew, Mark, Luke, and John,  
Bless the bed that I lie on—

the fact that the Gospels number four is sufficiently well known to make the statement unnecessary. People of the "meanest capacity," as Mr. Coles used to call those who were to use his Latin dictionary, know as much as that. (97) Mere verbiage repressed. (98) A good example of British awkwardness. The young cataloguer should study the example in the left-hand column, and impress it on his mind, as a warning. (99) Admirably shows up the absurdity of the preceding entry. The books, by father and son respectively, are made, or attempted to be made, to look as if they were by the same author. (100) Practical abridgment, and change of type in the less important matter. (101) The title on the left hand deserves particular attention. Contracted into one line by any ordinary hand it may run—

Gresley (W.) Scepticism of the 19th century, &c.

From which posterity will learn that Mr. Gresley wrote a book so called, —which he did not. (102, 103) Tautology taken away.

pause which ensues when the order of words is not disturbed beyond placing the name of the author after that of the book. Thus, the title which follows is indexed as on the right hand:—

Alcott (Louisa M.) Little women.

Little women, Alcott (Louisa M.).

A semicolon is best where the key-word of the entry comes from a distant part of the title, as shown underneath:—

Boyd (C.) and Meara (H. G.) Helps to worship, a manual for the Holy Communion.      Communion, Holy; Boyd and Meara, Helps.

A full stop should be used to denote that the key-word of an index entry has been inserted, because the author's title-page lacks one of the requisite directness. The examples of indexing Dew ponds at page 45 furnish instances of this.

Here is another example of the use of the semicolon. The title underneath would be written by me as on the right hand:—

Convict life, or revelations concerning convicts and convict prisons, by a ticket-of-leave man.

Convict life; revelations of convicts and convict prisons, by a ticket-of-leave man.

The semicolon delicately points to the omission of the utterly useless "or;" and no one probably will complain of a word of two letters taking the place of "concerning." The index entry should be as under, facing two ways:—

Ticket-of-leave man; Convict life, revelations.      Prisons; Convict life, by a ticket-of-leave man.

The effect being that, if you do not happen to know the exact title of

- FONTAINE (H.) Electric lighting: Practical Treatise. Translated from the French by Paget Higgs. With 48 Engravings in the text. 1878
- 83 Fontaine (H.) Electric lighting, from the French by Paget Higgs, *illustr.* 1878
- FORBES (C. J. F. S.) British Burma and its People: being Sketches of Native Manners, Customs, and Religion. 1878
- 89 Forbes (C. J. F. S.) British Burma and its people. 1878
- FOSTER (V.) Complete Course of Painting. Elementary Parts. Parts 1, 2, 3, royal 8vo, 2s. 6d. each; Advanced Parts, 4, 5, 6, 7, royal 8vo, 3s.
- 90 Foster (Vere) Course of painting, parts 1, 2, 3 (elementary) at 2s. 6d.; parts 4, 5, 6, 7 (advanced course) roy. 8vo, 3s.
- France, history, *Brewer* (E. C.).  
 France, *songs*, with English words by Miss Hayes.  
 French conversation, *Ahn* (F.) new ed.  
 French conversation exercises, *Chardenal* (A.).  
 French grammar, *Dargue* (F. E.).  
 French spelling, *Perrin*; by Gros.  
 Fun, ancient and modern, *Davies* (C. Maurice).  
 Gallic war; *Cæsar*, i. with translation, &c.  
 Gardener, amateur, *London* (Mrs.) Calendar.  
 Gazetteer, *Oliver* and Boyd's.
- GEOGRAPHY adapted to the requirements of the New Code. 1878
- 91 Geography for the New Code. 1878  
 Geography; *Ramsay*, Geology, of Great Britain.  
 Geology and geography, Great Britain, *Ramsay*.  
 Geometry and mensuration, *Elliot* (J.).  
 Geometry and trigonometry, *Baker* (A. H.).  
 Geometry, practical; *Fule* (J. and G.).  
 Geyer-Wally, *Hillern*, (W. v.).
- GOETHE'S Faust, translated into English Verse by C. H. Bowen. 1878
- 92 Goethe, Faust; in English verse by C. H. Bowen. 1878
- GOLD. Translated from the German by Mrs. Brewer, with Notes by E. W. Streeter.
- 93 Gold, from the German by Mrs. Brewer; with notes by E. W. Streeter.
- GOODWIN (Bishop of Carlisle) A Guide to the Parish Church. New edit., revised and re-written. 1878
- 94 Goodwin (Harvey; *Carlisle*) Guide to the parish church, new edit. 1878
- CHRISTOPHER North: a Memoir of John Wilson. Compiled from family papers and other sources by his Daughter, Mrs. Gordon. *Edinburgh*, 1878
- 95 Gordon (Mrs., *née* Wilson) Christopher North, a memoir of John Wilson. *Edinburgh*, 1878
- Gospel, *Mark*, by W. H. Rowlandson.  
 Gospel, *Matthew*, by A. Carr.  
 Gospels, *Stewart* (J.) Questions and analysis.
- FOUR Gospels literally compared together, Matthew's Gospel being taken as the Text. 1878
- 96 Gospels literally compared, Matthew being the text. 1878  
 Greek Iambics, *Stone* (E. D.) Ionides.  
 Greek, New Testament, grammar, *Winer* (G. B.).  
 Greek primer, *Wordsworth*.  
 Greek, Modern, lexicon, *Contopoulos* (N.).
- GREER (Maria) My Mother's Diamonds: a Domestic Story for Daughters at Home. 1878
- 97 Greer (Maria J.) My mother's diamonds: a domestic story. 1878  
 Greetings, *Birthday*, poetical extracts.
- GREGG (Bp. of Cork) Memorials of the Life of (Faithful unto Death) by his Son, Robert Samuel Gregg. (*Dublin*) 1879
- 98 Gregg, Bishop, memorials; *Gregg*, Faithful, &c.
- GREGG Bp. of Cork) Sermons preached in Trinity Church, Dublin.
- 99 Gregg (John; *Cork*) Sermons at Trinity Church, Dublin.  
 Gregg (R. S.) Faithful unto death; memoirs of his father, the Bishop of Cork. *Dublin*, 1879
- GREGORY (J. R.) An Examination of the Doctrines of Conditional Immortality and Universalism, revised and enlarged from the Wesleyan Methodist Magazine.
- 100 Gregory (J. R.) Conditional immortality and universalism.  
 Enlarged from the *Wesleyan Methodist Magazine*.
- GRESLEY (W.) The Scepticism of the Nineteenth Century. Selections from the latest works of Rev. William Gresley, with a short Account of the Author. By S. C. Austen.
- 101 Gresley (W.) Selections from his latest works, by S. C. Austen.  
 On the scepticism of the 19th century, with biog. notice.
- GRIFFITHS (A.) The English Army, its Past History, Present Condition and Future Prospects.
- 102 Griffiths (A.) English army; its history, condition, and prospects.
- GRIFFITHS (W. H.) Materia Medica and Pharmacy for use of Medical and Pharmaceutical Students preparing for Examination. *Dublin*, 1879
- 103 Griffiths (W. H.) Materia medica and pharmacy for students preparing for examination. *Dublin*, 1879

(104) Example of tautology. (105) The French have a way of putting *Monsieur* before an author's name on a title-page, shortly indicated by the letter M. The British bibliographer "sits down quickly" and writes M. as the initial of the christian name of every Frenchman who gets a handle to his name on the title-page of a book; with what confusion to ingenuous youth who go to catalogues for information may be imagined. On the right "M." Guizot gets his rights. (106) Biographical entry corrected. (107) *Suppressio verborum*. (108) Inversion which gives directness. (109) What is the use of Mr. Hedges' tract if it give not useful information? (110) Useful inversion, again. (111) A correct entry to the right, which an index permits, as against the *quasi*-indexing on the left. (112) A bibliographical touch. The author's name is inserted at the beginning of the title on the right, although not to be found on the title-page which, nevertheless, states that the author has also written the *Vulture Maiden*, whose title-page bears the name of Von Hillern. Great confusion and annoyance is caused by having some works of the same author entered anonymously in a catalogue of reference, while others stand under the author's name. An example of this kind is among the answers to the *dictum* that a cataloguer is bound slavishly to adhere to the wording of a title-page. The next title is the *Vulture maiden* in the original. See "Vulture," page 141. (113) Bell might be the author of the telephone, but he did not write the book. (114) "*Horatius*" rather than Horace is proper before a Latin edition, in a catalogue; to show the language. On the title-page it matters not, because the book is there to show it. This difference of circumstance is perhaps the most complete answer to those who say that the title must be absolutely governed by the title-page. In the case before us the British bibliographer has deliberately added the author's name in English to a book which had it not. "*Horatius, Carmina*" in a catalogue is better than "*Horatii Carmina*," because a novice may easily run away with the idea that *Horatii* is the author's name; indeed, it is often done, as everybody knows. The comma after the nominative case saves your Latinity. (115) I think we shall not lose much if "Book of" is omitted. (116) A long title practically reduced. (117) A title which has suffered distortion restored to its original run of words.

the book, looking under "convict," "ticket-of-leave," or "prisons" gives it.

In indexing, consider always what is most likely to be uppermost in the mind of the seeker that you expect to use your index. Do not be ingenious, which is one of the signs of a novice in cataloguing, as in many other matters. An index should not oblige people to stay and think under what head your fantasy may have led you to hide an entry. Here, for example, is the title of a book:—

Beaton (A. C.) Quantities and measurements.

A beginner in these matters, when he comes to index the above, will say to himself, "Oh, that's building," and straightway make an entry, thus:—

Building. Beaton (A. C.) Quantities and measurements.

But I claim that a busy man is more likely to go straight to "quantities"—unless he has had experience of British catalogues. The index entry is best, therefore, as under:—

Quantities and measurements, Beaton (A. C.).

The following is very much to our purpose. It is, under a change of

- GROSER (W. H.) Sunday School Teacher's <sup>104</sup> Manual; or the Principles and Methods of Instruction as applied to Sunday School Work. 1878
- GUIZOT (M.) Great Christians of France: <sup>105</sup> St. Louis and Calvin. 1878
- TURNER (J. M. W.) Life of, by P. G. <sup>106</sup> Hamerton, with 9 Illustrations, etched by A. Brunet-Debaines. 1878
- HAMILTON (W.) Poets Laureate of England: <sup>107</sup> being a History of the Office of Poet Laureate, Biographical Notices of the Holders, and a Selection of the Satires, Epigrams, and Lampoons directed against them. 1878
- HARDCASTLE (H.) Treatise on the Rules <sup>108</sup> which govern the Construction and Effect of Statutory Law. 1879
- HEDGES (K.) Useful Information on Practi- <sup>109</sup> cal Electric Lighting. 1879
- HELPER (Dr. and Mad.) Travels in Syria <sup>110</sup> and Mesopotamia, &c. 1879
- PEARSON (E.) Hidden Jewels. Brief <sup>111</sup> Memorials of Emma, the beloved Daughter of the Rev. Josiah Pearson. 1877
- ERNESTINE: a Novel. By the Authoress <sup>112</sup> of the Vulture Maiden, 2 vols. 1879
- BELL'S Telephone, History of. Edited by <sup>113</sup> Kate Field. 1878
- HORACE. Quinti Horatii Flacci Carmina, <sup>114</sup> with English Notes by Rev. A. J. Maclean, abridged from the larger edition in the Bibliotheca Classica, 12mo, 3s. 6d. (Grammar School Classics) 1879
- HUGHES. Book of Inspectors' Test Sums <sup>115</sup> for Standards 1, 2, 3, 4, 5, 6, with Answers. 1878
- HUNTER (G. Y.) A New and Complete <sup>116</sup> Domestic Medicine for Home and Abroad, containing Practical Hints on Hygiene, together with a List of Drugs for the Medicine Chest, with plain directions for their use. 1879
- COLENZO (Bp.) Key to Student's Algebra. <sup>117</sup> By J. Hunter. 1878
- GROSER (W. H.) Sunday School teacher's manual. 1879
- GUIZOT (F. P. G.) St. Louis and Calvin. *Great Christians of France*, 1878  
Guy Fawkes, *Ainsworth*; by G. Cruikshank.  
Hair system; *Wilson* (Erasmus) Dermatology.  
Halm (K.) *Cicero*, Orations.
- HAMERTON (P. G.) Life of J. M. W. Turner, with etchings by Brunet-Debaines. 1878
- HAMILTON (W.) Poets laureate; a history of the office and of its holders, &c. with satires, epigrams, and lampoons against them. 1878
- HARDCASTLE (H.) Statutory law; rules of its construction and effect. 1879  
Hearty services, *Norton* (J. G.).  
Hebrew course, *Bowman* (T.).
- HEDGES (K.) Electric lighting. 1879
- HELPER (Dr. and Mad.) Syria and Mesopotamia; travels, &c.
- HIDDEN jewels, brief memorials of Emma Pearson. 1877
- HILLERN (Wilhelmine von) Ernestine, a novel, 2 vols. *Delarue*, 1879  
Translated, with a preface by S. Baring-Gould.  
HILLERN (Wilhelmine v.) Geyer-Wally, 2 vols. 1875  
Hoche (General) *Bonneschose*, by Bué.  
Holly bough, Christmas scenes, *Skey* (L. C.).  
Holy land; *Schaff* (P.) Through Bible lands.  
Homiletic monthly, *Study*, &c.
- HISTORY of Bell's telephone, edited by Kate Field. 1878
- HORATIUS, Carmina; by A. J. Maclean, sm. 8vo, 3s. 6d.  
*Grammar School Classics*, 1879  
The notes, in English, are abridged from the ed. in the *Bibliotheca Classica*,  
Hugh of Avalon, life, by G. G. Perry.
- HUGHES, Inspectors' test sums for standards 1 to 6; with answers. 1878  
*Hume, Student's*.
- HUNTER (G. Y.) Domestic medicine for home and abroad. 1879
- HUNTER (J.) Key to Colenso's Student's algebra. 1878  
Hymn book, *Sunday scholar's*.  
Ibis, 1859-78, *Salvin's* index.  
Imitation of Christ, *Thomas a Kempis*.  
Imitatione Christi, de, *Thomas a Kempis*.  
Immortality, conditional, and universalism, *Gregory*.  
Infancy and childhood, diseases, *Tanner & Meadows*.  
Ionides, *Stone* (E. D.).  
Irish Church; *Moran*, *Spicilegium Ossoriense*.  
Italy, *Symonds* (J. A.).  
Ivanhoe, *Scott* (W.) 2 vols. at 3s. 6d. and 2s. 6d.

(118) A collection of words reduced to two essentials, plus the author's name; an abstract of the rest being made effective as a note. (119) I should like to say to authors, "Pray let your title-page tell what your book is about," because it is sure to be copied. Reader, look at the copy of the author's title-page numbered 119, and then at the 119 title on the right hand. (120) A title with which no fault can be found; but that on the right is better, because a young librarian or bookseller might suddenly be asked—very likely by a "customer" who merely wished to catch him tripping—"Is this book by Professor *Stanley Jevons*?" In making the entry, one must mind not to drop all indication of any other christian name an author may have. (121) Shows a more concise way of giving the price and perhaps a clearer; and the title of a book referred to, printed in italics. (122) "His," "edited," and "edition," shown to be superfluous. (123) A droll instance of what comes of copying a title-page and calling the result a "title." The first seven words are *ad captandum vulgus*, merely. (124) "Designed for use in colleges and schools." No doubt. (125) Shows abridgment, and what I think a neater way of giving the price. (126) It is to me utterly incomprehensible that an author of a school book to teach German should put a title-page to it, which, when read apart from the book, leaves you in doubt or in ignorance as to whether it is in German or in English. I had to go and look at the book to find out. But suppose I lived in Jersey, and a stiff gale were blowing? And there might be an inquirer who did not know that Lessing was a German \* author. What notion will the title 126 on the left convey to him? (127) An advertisement reduced to the proportions of a title for reference. (128) Much abridgment, with change of type. (129) Indexing in an alphabet of authors corrected. Indexing should not be done fitfully, that is, where it is not part of the plan. (130) An example to show the importance of christian names, initials, and prefixes. Any one who went to the left-hand title for information might well suppose the work named to be by E. Lynn Lynton; a male author, probably. But it is by Mrs. E. Lynn Linton. We yet do not know, from what is before us, whether the E., &c., are the initial, &c., of the lady or of the gentleman; but the insertion of "Mrs." afterwards, when you know it to be so, goes a great way towards avoiding confusion. (131) To say that a picture book is illustrated is surely a little unnecessary.

\* Not long ago an assistant who had been more than eight years in one of the largest and best miscellaneous booksellers' shops in London said to me, *apropos* of a house which had recently failed,—

*Interlocutor.* "——'s books were sold yesterday."

*C. F. B.* "They were chiefly foreign, I suppose?"

*Interlocutor.* "No, German."

name, a case which has actually presented itself. Let us say that one Thomas Brown has written a guide to Bellinzona. The work appears in the ordinary alphabet of a catalogue as—

Brown (T.) Guide to Bellinzona.

You, who have to index this entry, fancy that Bellinzona is a town of Switzerland. You go to a gazetteer, and lose some time in finding out that the three capitals of the canton Tessin or Ticino are named Bellinzona, Locarno, and Lugano—for gazetteers are not inevitably at every workman's elbow, just yet. On this, your index entry referring to Mr. Brown's guide runs thus:—

Switzerland, *Brown (T.) Guide to Bellinzona.*

- IVEY (G. J.) Club Directory: a General Guide or Index to the London and County Clubs, and those of Scotland, Ireland, and British Colonial Possessions; together with the English Clubs in Europe, the United States, and elsewhere throughout the world; their Constitution, amount of Entrance Fee and Subscriptions, Names of Trustees and Secretaries, together with other useful Information; the whole interspersed with amusing and interesting Anecdotes collected with some amount of labour from various sources. 1879
- JESSOPP (A.) One Generation of a Norfolk House: a Contribution to Elizabethan History. 1879
- JEVONS (W. S.) Political Economy. 1879
- JOHNSON (W.) NUCES: Exercises on the Syntax of the Public School Latin Primer. New edit., 3 parts, 1s. each; 1 vol. post 8vo, 3s. 1879
- KINGSLEY (C.) His Letters and Memoirs of his Life. Edited by his Wife. With Portraits and Illustrations. Abridged edit., 2 vols. 1878
- (Important to Landowners, Farmers, Graziers, and others.) LAW of Distress as illustrated by the summing-up of Lord Justice Baggallay in the case of *Lake v. Duppa*, tried at Maidstone Assizes on the 17th July, 1879. 1879
- LAZARUS (J.) A Tamil Grammar, designed for use in Colleges and Schools. 1879
- LEGENDS of the Thirteenth Century. Translated from the Latin by the Rev. H. Collins. Fcp. 8vo. Three Series, each 1s. 6d., or complete in 1 vol., 3s. 6d. 1878
- LESSING'S Fables, with Notes by F. Storr. 1878
- LETT'S New Counting-house Atlas for 1878 (to be published annually). Containing a Useful Selection of Maps, illustrating the Trading Ports and Manufacturing Centres of the whole World. Especially adapted for the Use of Merchants, Manufacturers, Underwriters, and the Shipping Trade generally in the Indian, American, Australian, African, and Home and Colonial Markets. 1878
- LEWIS (E. D.) A Paper on the Codification of the Criminal Law of England, read before Deputies of the Trades Union Congress assembled at Bristol (September, 1878) by special requisition. 1878
- WELLINGTON, Life of. For use in Schools. 1879
- IVEY (G. J.) Club directory. 1879  
Of clubs in the United Kingdom and the Colonies, English clubs on the continent and in the rest of the world; naming fees, subscriptions, and officers.
- JESSOPP (A.) One generation of a Norfolk house. 1879  
Henry Walpole, and the Walpoles, temp. Elizabeth.
- JEVONS (W. Stanley) Political economy. 1879
- JOHNSON (W.) NUCES; exercises on the syntax of the *Public School Latin primer*, cr. 8vo (3 pts. at 1s) 3s. 1879  
Joshua, Judges and Ruth, *Pringle* (R. S.).  
Keepsake, *Aunt Louisa's*.  
Kempis, *Thomas a*.
- KINGSLEY (C.) Letters and memories of his life; by his wife; abridged, *illustr.* 2 vols. 1878  
Kingsley (C.) *True words for brave men*.
- Knight (W.) *Colloquia peripatetica*; notes of conversations with John Duncan. 1879  
*Edinburgh*, 1879  
Latin exercises for children, *Luckman* (S.).  
Latin hymns, &c.; *Conras* (W.) Poems, chiefly sacred.  
Latin rudiments, *Edinburgh Academy*, *Clyde* (J.).  
Latin syntax; *Johnson* (W.) NUCES.
- LAW of distress, as illustrated by Justice Baggallay's summing-up in *Lake v. Duppa*, at Maidstone, July, 1879. 1879  
Laws of England; *Paterson*, Liberty of the subject.
- LAZARUS (J.) Tamil grammar. 1879
- LEGENDS of the 13th century; from the Latin by H. Collins (series i. ii. iii. at 1s. 6d.) 3s. 6d. 1878
- LESSING'S Fables (*Lessings Fab la*) with notes by F. Storr. 1878
- LETT'S Counting-house atlas. 1878  
Selected for merchants, underwriters, and the shipping trade.
- LEWIS (E. D.) Codification of English criminal law, paper read at Bristol. 1878  
Read before the deputies of the Bristol Trades Union Congress.  
Liberty of the subject, *Paterson* (J.).  
Librarians' conference, 1877, *Transactions*.
- LIFE of Wellington for schools. 1879  
*Bell's Reading books*, 1878  
Lifeboat, saved by the, *Ballantyne* (R. M.).  
Light and air, *Fletcher* (B.).  
Light and darkness, *Crouse* (Mrs. C.).
- LINTON (E. Lynn) *Mrs.* World well lost. 1879  
Lithography, grammar, *Richmond* (W. D.).
- LITTLE Robin's picture book. 1879

(132) The initial of the christian name not given, because D. Livingstone is not the author. (133) Shows at once the awkward look of capital letters where they are not wanted, and of an article thrust in immediately after the first word of a title. (134) Tautology suppressed. (135) A twisted title untwisted. (136) A title reduced greatly without any harm being done. (137) Inserted partly to show the best way of giving this name; also to show one of many cases in which the combining titles and index in one alphabet saves index entries. For if you were indexing 137 in a separate alphabet, you could but begin with "Macaulay." (138) A very good sample of practical saving. Abstinence brightens up the right-hand entry. (139) About sixty per cent. in space gained by giving the title that will be used in practice, merely; letting the rest form one line of note. (140) Do people really want to be told (in a catalogue, of course) that an introduction to plane astronomy is a "book for colleges and schools"? Suppose a man who had nothing to do with "colleges and schools" thought he would like to buy the work, might he not do so? A case like this shows one advantage of stating the publishing price of a book. It is seen at once that this cannot be a work in higher astronomy. (141) When the title of a French (or other foreign) book in translation is the same as that of the original, insert the word "translated," that there may be no mistake. (142) St. Mark's Gospel put under the author's name, to the best of our knowledge. It is not yet conceded that it is the production of a contemporary writer. (143) "On," &c., not wanted. (144) An author given his proper place in the alphabet. See 63. (145, 146) In the right-hand column secondary entries provide for those who are likely to look under Carr, Luther. Thus we keep our alphabet of authors undisturbed. (147) "Spanish and English" is a bad form of expression, likely to make it seem that the dictionary is merely Spanish-English, whereas it works both ways. "Spanish dictionary" is the proper way to say it in a catalogue, the language of the title implying one of the languages. (148) A twisted title untwisted. (149) Fewer words printed, with great gain.

This is all wrong. Take the title as you find it, and write—

Bellinzona, *Brown* (T.) Guide.

It is quite possible that an inquirer will not know what country Bellinzona belongs to; whether it is Swiss or Italian. Must he go and find a gazetteer, perhaps outside the house, before your excellent index is to be of any use to him? A more likely occurrence is the throwing down of the book of reference, after one try has been made, with blessings on the heads of index makers, under the impression that there is no guide to Bellinzona; or that if there is, you have failed to notice it.

In indexing the words "St. Paul" or "St. John," you will probably write—

Paul, St.  
John, St.

I would suggest that, in an index, where the name precedes the "St.," it is better to let the entries be—

Paul, Saint.  
John, Saint.

For when I have written "Paul, St." and "John, St.," it has looked too much as if one had been naming certain streets. There might easily be Paul Street, and we know that there is John Street—Adelphi (possibly Paul and John).

- LIVINGSTONE (David) Life and Explorations of, carefully compiled from Reliable Sources. 1878 <sup>132</sup> **Livingstone's** Life and explorations. 1878  
Livy, xxi.—xxiv.; *Worcester*, Synopsis.  
London, old and new, Thornbury and Walford.
- LOUDON (Mrs.) The Amateur Gardener's Calendar. Revised and edited by Mrs. Loudon. 1878 <sup>133</sup> **Loudon** (Mrs.) Amateur gardener's calendar.  
Louis (St.) and Calvin; *Guizot*, Great Christian.
- LUCKMAN (S.) Latin and English Exercises for Children beginning Latin. 1878 <sup>134</sup> **Luckman** (S.) Latin exercises for children. 1878
- WOOD'S Algebra; Lund's Companion to, 1878 <sup>135</sup> **Lund** (T.) Companion to Wood's Algebra. 1878  
Lung disease; *Dobell* (Horace) Loss of weight, &c.
- LUNGE (G.) A Theoretical and Practical Treatise in the Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches, vol. i. 1879 <sup>136</sup> **Lunge** (G.) Sulphuric acid and alkali manufacture, vol. i. 1879  
Luther, Martin; *Mayhew* (Henry) Boyhood.
- MACAULAY (Lord) Miscellaneous Writings, Speeches, and Poems. 1879 <sup>137</sup> **Macaulay** (T. B.; *Lord*) Miscellaneous writings, speeches, and poems.
- M'CULLOCH (J. R.) A Dictionary, Practical, Theoretical, and Historical, of Commerce and Commercial Navigation; with a Biographical Notice by the Editor. New edit., Revised and Corrected, Supplements being added to show the Progress of British Commercial Legislation down to the Present Time, by Hugo G. Reid, 8vo, 63s. 1880 <sup>138</sup> **M'Culloch** (J. R.) Dictionary of commerce and navigation, new edit. 1880  
With a biographical notice, and an account of commercial navigation.
- MACKENZIE (C. F.) A Turkish Manual: comprising a Condensed Grammar, with Idiomatic Phrases, Exercises and Dialogues, and Vocabulary. 1879 <sup>139</sup> **Mackenzie** (C. F.) Turkish manual. 1879  
Grammar, phrases, exercises, and dialogues.
- MACLEAN (A. J.) *Horatius Carmina*. 1879
- MAIN (P. T.) Introduction to Plane Astronomy. For the use of Colleges and Schools, 4s. 1879 <sup>140</sup> **Main** (P. T.) Introduction to plane astronomy, 4s.
- MALOT (H.) Roland Kalbris. 1878 <sup>141</sup> **Malot** (Hector) Roland Kalbris (translation). 1878  
Manures, artificial; *Ville* (G.) by W. Crookes.
- ROWLANDSON (Rev. W. H.) The Gospel according to St. Mark. With Prolegomena, Notes, &c. 1878 <sup>142</sup> **Mark** (St.) Gospel, with notes, &c. by W. H. Rowlandson.
- MARKS (W. D.) The Steam Engine; the Relative Proportions of the Steam Engine. A Course of Lectures on the Steam Engine delivered to the Students of Dynamical Engineering in the University of Pennsylvania. Illustrations. 1878 <sup>143</sup> **Marks** (W. D.) Relative proportions of the steam engine, *illustr.*  
Lectures at the University of Pennsylvania.
- MARLBOROUGH (Duke). Life of John Churchill, Duke of Marlborough, by Louise Creighton, with Portrait, Maps, and Plans. 1879 <sup>144</sup> **Marlborough**, *Creighton* (L.).  
Materia medica and pharmacy, *Griffiths* (W. H.).
- CARR (A.) The Gospel according to St. Matthew. With Maps, Notes, and Introduction. *Cambridge Bible*, 1878 <sup>145</sup> **Matthew**, with notes by A. Carr. *Cambridge Bible*.  
Matthew. *Gospels* literally compared.
- LUTHER (Martin) The Boyhood of Martin Luther; or, the Sufferings of the Heroic Little Boy who afterwards became the great German Reformer. By Henry Mayhew. New edit. 1879 <sup>146</sup> **Mayhew** (Henry) Boyhood of Martin Luther, new edit. 1879
- MEADOWS (F. G.) Spanish and English Dictionary. 1878 <sup>147</sup> **Meadows** (F. G.) Spanish dictionary. 1873  
Medical cases, *clinical* manual, Finlayson.  
Medicine, clinical, *Flint* (A.).  
Medicine, domestic, *Hunter* (G. Y.).
- FAUSSETT (T. G. Godfrey) Memorials of, 1878 <sup>148</sup> **Memorials** of T. G. Godfrey Faussett. 1878  
Men, *Six* addresses to men, at Oxford.  
Mensuration; *Klivot* (J.) Geometry, &c.  
Mesopotamia; *Helper*, Syria, &c.  
Metals and their industrial application, *Wright*.  
Microphone; *Du Moncel*, Telephone, &c.  
Miles (Ellen E.) *Our home beyond the tide*, &c.
- MILTON's Comus. Annotated. With a Glossary, Notes Grammatical and Explanatory, for the use of Students. By R. M. and D. F. Ranking. 1878 <sup>149</sup> **Milton**, Comus, with notes and glossary by R. M. and D. F. Ranking. 1878

(150) "Explanatory" in regard to the notes of a school book is a word which may always be omitted. If notes are not "explanatory," pray what is the good of them? Besides, as recorders of facts, we do not give the author's opinion of his handiwork. The catalogue maker has to steer clear of guaranteeing the goodness of anything, more especially of a school book. (151) Another case of epithets applied by a maker to his book. Articles thus recommended on a title-page should not be so advertised in a decent catalogue. (152) Shows the advantageous effect of an occasional word in italic, and of attention in reducing a title. Four lines are here brought to three. (153) Three words substituted for ten. (154) Directness is gained by a little contrivance. (155) So also here. N.B., *illust.* is a good practical contraction of "illustrated" or "with illustrations" in the sense of engravings or pictures; but there are titles in which the contraction is not good, because pictorial illustration is not meant. 155 is a case. (156) A title brought to less than half its original length, while gaining in appearance and legibility. (157) An example of omissions. (158) A delightfully British title. Walter Thornbury commenced to write or edit a serial work called "Old and new London." After his death, the later volumes were the care of Mr. E. Walford. (159) A title lightened with great benefit to all concerned. The price, also, is put in what I would call the handiest way. That which is most likely to be wanted is first seen, though last given, in conformity, at any rate, with the suggestion at page 8 to let the lowest price end a title. (160) Considering that these poems are collected by the lady, and not composed by her, it seems mere perversity to let her name head the title as if she had been the authoress. Percy's Reliques is an exception which may be said to prove the rule. (161) Directness attained by a little bibliographical skill, such as the learner will easily get by attention to the wording of titles. The odds are that the book will always be named as "Paterson's *Liberty of the subject.*" (162) The same as 161, besides getting the title into a third of the original space, and brightened into the bargain. (163) Practical abridgment. (164) A title which was placed under its subject in an alphabet of authors, restored to its proper place. Here we have in addition the vulgar error of entering a person's name under his title or designation. Suppose Lord Derby were put in an alphabet of authors under "L," and Mr. Gladstone under "M," they would effectually be hidden, and yet doing so would be scarcely more absurd than to place St. Avalon under "S." With fictitious names the method here objected to becomes correct, see page 8; only you take care not to contract. Contraction, when beginning a line, in the case of pseudonyms, may get you into a hopeless tangle.

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The following extract is taken from an able and interesting article on libraries and catalogues, which, while it shows carefulness and general knowledge, also reveals a want of thought or of information respecting the process of indexing the titles of new books, which is no more blameable in the writer of an article in a review, than ignorance of the nature of here and there a book is wonderful in the indexer of thousands of titles, which, with rare exceptions, are all that are seen of the books:—

The meritorious \* compiler can, we suppose, scarcely have seen all the books he indexes; yet, so far as we are aware, he has only committed one positive error, the very pardonable one of enumerating Mr. Gosse's "On viol and flute" among musical instruments.—*NEW QUARTERLY REVIEW.*

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\* That's a vile phrase.—*POLONIUS.*

- MILTON'S *Paradise Lost*. Book I. With 150 Explanatory Notes by J. D. Morell. 1878  
Milton, *Paradise Lost*, i. with not s. &c. by J. D. Morell. 1878  
Mining machinery and tools; *André* (G. G.) vol. ii.
- MOLESWORTH (G. L.) *Pocket Book of* 151 Useful Formulæ and Memoranda for Civil and Mechanical Engineers. With a valuable Contribution on Telegraphs by R. S. Brough and Paget Higgs. 1878  
Molesworth (G. L.) *Pocket formulæ and memoranda for civil and mechanical engineers*; with R. S. Brough and Paget Higgs on telegraphs. 1878
- MORAN (P. F.) *Spicilegium Ossoriense*: 152 being a Collection of Original Papers illustrative of the History of the Irish Church, from the Reformation to the Year 1800.  
Moran (P. F.) *Spicilegium Ossoriense*; original papers on the Irish Church, from 1517 to 1800. 1878
- MUIR (T.) Text-book of Arithmetic, for use 153 in Higher Class Schools.  
Muir (T.) Higher class arithmetic. Mythology in question and answer, *Cox* (G. W.). Nails; *Wilson* (Erasmus) Dermatology. Napoleon III., *Nassau Senior's* Conversations. Navigation; *McCulloch*, Dictionary of commerce. Navy, *Active* list of commanders and lieutenants.
- NEWMAN (J. H.) Selections adapted to the 154 Seasons of the Ecclesiastical Year from the Parochial and Plain Sermons. 1878  
Newman (J. H.) *Parochial and plain sermons*, a selection for the eccles. year. 1878
- NEWSON. A Digest of the Law of Shipping 155 and of Marine Insurance. With Illustrations.  
Newson (Harry) Shipping and marine insurance law; a digest, with illustrations.
- NEWTN (A. H.) Manual of Necroscopy; or 156 a Guide to the Performance of Post Mortem Examinations. With Notes on the Morbid Appearances and Suggestions for Medico-Legal Examinations. For use of Practitioners and Students. 1878  
Newth (A. H.) Necroscopy; post-mortem examinations. 1878  
With notes on morbid appearances. Newton's *Principia*. *Main* (P. T.) Plane astronomy. Nileland, *Adams* (W. H. D.). Norfolk house, one generation, *Jessopp* (A.).
- NORTON (J. G.) Hearty Services, or Revived 157 Church Worship. Ten Sermons preached in substance in St. Giles's Church, Durham.  
Norton (J. G.) Hearty services, substance of sermons at St. Giles', Durham.
- WALFORD (E.) Old and New London: the 158 Southern Suburbs. Vol. 6. 1878  
Old and new London, by Walter Thornbury and E. Walford, vol. vi. 1878  
Vol. vi. consists of the southern suburbs, by Edward Walford.
- OLIVER and Boyd's Pronouncing Gazetteer 159 of the World, Descriptive and Statistical, with Etymological Notices; being a Geographical Dictionary for Popular Use. Post 8vo, 5s.; with Atlas, 6s. 6d. Edinburgh, 1879  
Oliver and Boyd's Pronouncing and etymological gazetteer, cr. 8vo (with a las, 6s. 6d.) 5s. *Edinburgh*, 1879  
Opera cantinas and arias, *Prima donna's* album. Oratore, de, *Cicero*, i. ii. iii.; A. T. Wilkins. Osler (W. Roscoe) *Tintoretto*. Great artists. 1879
- MILES (E. E.) Our Home beyond the Tide, 160 and kindred Poems. Compiled by Ellen E. Miles.  
Our home beyond the tide, and kindred poems, compiled by Ellen E. Miles. Painting, *Foster* (Vere). Panegyrics, *Segneri*, translated. Paradise lost, *Milton*, book i. by J. D. Morell. Parish Church, guide, *Goodwin* (Harvey). Parsing and analysis, *Davis* (W.).
- PATERSON (J.) Commentaries on the 161 Liberty of the Subject and the Laws of England relating to the Security of the Person. 1878  
Paterson (J.) Liberty of the subject and security of the person, commentaries on the laws of England. 1878  
Patmore (Coventry) *Florilegium amantis*, Garnett.
- PAYV (F. W.) Croonian Lectures on certain 162 points connected with Diabetes, delivered at the Royal College of Physicians.  
Pavy (F. W.) Diabetes. *Croonian Lectures*. Pearson (Emma) Memorials, *Hidden jewels*.
- PERRIN (J.) New and Easy Method of 163 Learning and Spelling the Pronunciation of the French Language. Revised and edited by C. Gros. 1878  
Perrin (J.) French spelling and pronunciation, new edit.; by C. Gros. 1878
- ST. HUGH of Avalon's Life. With Account 164 of his Predecessors in the See of Lincoln. By Canon G. G. Perry.  
Perry (G. G.) Life of Hugh of Avalon, Bishop of Lincoln, with an account of his predecessors in the see. Pharmacy; *Griffiths* (W. H.) *Materia medica*, &c. Philological letters and papers, *Strawford* (Visct.). Philosophie sous les toits, *Sauvestre*, notes by Bué. Phonograph; *Du Moncel*, Telephone, &c. Picture book, *Little Robin's*. Picture book, *Little Rosy Cheek's*, *Barker* (Mrs.).

(165) Slight abridgment, and punctuation to show that the title names two books. (166) A good specimen of how much fewer words will suffice for a title than for a title-page. It shows also a compilation brought back to its rightful place in an alphabet. (167) On the left, is a most useful example. The young bookseller or librarian with his trade to learn, who has the misfortune to consult a catalogue where "Seaward (E.);" figures among the authors, naturally concludes without more ado, that Seaward is an English writer; whereas he is well known to old hands as the hero or *pseudo*-author of a fictitious narrative. The book must, in the alphabet, go under the first word, not an article, of the title; "Porter" and perhaps "Seaward," each heading a line in the index. Or it might be in the alphabet thus:—

(Porter) Sir Edward Seaward's narrative.

(168) A good instance of abridgment. (169, 170) An author's title-pages reduced with great gain to everybody else. (171) Gain in clearness and space, by mere omission. (172) About half the room saved by a little attention. (173) A *reductio ad absurdum* of the "whole title and nothing but the title" method. (174) An example of subordinate matter made to do duty as a note, applied to a French title. (175) Dreadful repetition avoided. (176) A considerable saving on the right hand.

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It may be worth while to explain to the "candid reader" that the mistake referred to by the reviewer occurs in a volume which is an index of subjects to the literature of twenty years. It consists of from 80,000 to 100,000 entries. In compiling this volume, the books themselves are never seen, in or for the process of indexing, unless one is specially sought in order to satisfy the writer's mind on some point which is not perfectly clear. The index entries are made at the rate of about one per minute, in the intervals of other work. This time includes all necessary thought, and the calculation that each entry shall not exceed a printed line in length.

Speaking from experience—and not from the point of view of a gentleman who has no reason for hurrying in this kind of work—it may safely be said that seeing each book is a physical impossibility.

And, I am disposed to think that there is no occasion for seeing books in order to index them properly; at least, the instance quoted, of Mr. Gosse's "On viol and flute" being ascribed to the wrong muse, does not show it. Where the mischief lies with regard to the error pointed out by the reviewer, is quite plain. The mistake need not have been made. The volume in which it occurs is an index of subjects, the heads of which form an alphabet of successive words. In such a work, to range a book which is supposed to deal with material violins under music, is a mistake which implies forgetfulness or disregard of the plan of the work.

The advantage of an index of subjects is, that you are not obliged to be knowing. "Music," for example, is not named in the title of the book under consideration, so you have nothing to do with it. You go straight on, turning neither to the right nor the left, or the work would not get done in the time I have spoken of.

Classification, on the other hand, whether in catalogues or indexes, is an endless source of error and perplexity, both to the makers and consultants of these articles. I once observed the following entry in an index of subjects which referred to a catalogue of books:—

Geology. Evans (John) Petit livre de l'âge du bronze.

- PLATO'S Apology of Socrates and Crito. 165 Plato, Apology of Socrates, and Crito, Translated from the Greek Text, by W. C. Green. Cambridge, 1879
- EDWARDS (A. B.) A Poetry Book of 166 Poetry book; songs and sonnets from Modern Poets, consisting of Songs and English and American writers, 1750 to Sonnets, Odes and Lyrics, selected and 1879, with notes; by Amelia B. Edwards. 1879
- dated from the middle of the Eighteenth Poets laureate, *Hamilton* (W.). Century to the Present Time. 1879
- Political economy, *Jecons* (W. Stanley). Political and literary miscellanies, *Duff* (M. E. Grant)
- SEAWARD (E.) Narrative of his Shipwreck, 157 Porter (Jane) *Sir Edward Seaward's narrative.* and Discovery of certain Islands in the Portuguese method, *Cubano* (L. de). Caribbean Sea; with a Detail of many Post-mortem examinations; *North*, Necroscopy. extraordinary and highly interesting Events Preachers, *classic*, of the English Church. in his Life, from the year 1743 to 1749.
- PRECIOUS Stones of the Bible, Descriptive 18 Precious stones of the Bible; descriptive and Symbolical; being a Treatise on the and symbolical, by a physician. Breastplate of the High Priest and the Precip book, *Monkhouse* (W. C.) Foundations of the New Jerusalem. With a Brief History of each Tribe and each Apostle. With 2 Maps. By a Physician.
- PRIMA (The) Donna's Album: a Collection 169 Prima donna's album, 41 cantinas and arias in their original keys, from modern operas, with Italian and English words; by Josiah Pitman. 1879
- PRINGLE (R. S.) Analysis of the Books of 170 Pringle (R. S.) Joshua, Judges, and Ruth; an analysis, for the Oxford and Cambridge Local Examinations, &c. Manchester, 1878
- PRINGLE (R. S.) The Local Examination 171 Pringle (R. S.) Local examination English history. 1879 History from the Roman Invasion to 1879, for the use of Students preparing for the Local Examinations in connexion with the Universities of Oxford and Cambridge and the Royal College of Preceptors. 1879
- PUBLIC General Statutes passed in the 41st 172 Public general statutes of 1878; with index, tables, &c. 1878 and 42nd years of the Reign of Her Majesty Queen Victoria, 1878, with a copious Index, Tables, &c. 1878
- QUEEN'S College, London, 43 and 45, Harley 73 Queen's College, London, Calendar, Street, W. Established 1848. Incorporated by Royal Charter, 1853. The Calendar for the year 1880-81. London: Macmillan & Co.
- RABELAIS, Œuvres collationnées pour la 174 Rabelais, Œuvres, par Bourgaud Desmarests et Rathery, 2 vols. *Didot*, 1870 première fois sur les éditions originales, accompagnées d'un commentaire nouveau par MM. Bourgaud Desmarests et Rathery, seconde édition, revue et augmentée, 2 vols. Paris, 1870
- RAMSAY (A. C.) Physical Geology and 175 Ramsay (A. C.) Physical geology and Geography of Great Britain; a Manual of geography of Great Britain, with *col. geol. map.* 1878 British Geology. With a Geological Map printed in Colours. 1878
- RICHMOND (W. D.) Grammar of Litho- 176 Richmond (W. D.) Grammar of lithography; a Practical Guide for the Artist and Printer in Commercial and Artistic Lithography, Zincography, Photo-Lithography, and Lithographic Machine Printing. Edited and revised, with an Introduction, by the Editor of the "Printing Press and Lithographer." 1879
- Rates and taxes; *Chambers* (G. F.) Law. Real estate; *Williams* (J.) Settlement. Religion, practical, *Ryle* (J. C.). Revelation; *Bayley* (J.) Sermons.
- Ripples and breakers, *Banks* (Mrs.). Robinson Crusoe, *De-foe*, illust. by J. D. Watson. Rock blasting, *André* (G. G.).

(177) A title with the luxuriance of American verbiage lopped away, considerably. It would be interesting to know what kind of a thing a dictionary without alphabetical arrangement would be. (178) In nine cases out of ten, this will be asked for as Rossiter's *Dictionary of scientific terms*. Transposition accordingly, with the gain of half a word, besides dispensing with the useless article. (179) Abridgment and brightening. (180) On a title-page it is natural enough, and "runs" all right, to name an author's other works after his name; but to cumber a title with a catalogue, not immediately after an author's name, shows awkwardness, a want of adaptation, on the part of the workman. "W." being a common initial, and "Russell" being a not uncommon surname, the uncommon second christian name, given in full, tends to distinctness. (181) Practical reduction of a wordy title. (182, 183, 184) Gain by omission of the unnecessary. (185) "With the latest geographical discoveries." This is very fine; implying that, in general, the publishers do not so indulge their public. As one of the few permissible abbreviations, *col.* is better than *cold*. Otherwise, in dealing with cookery books, you would be too near saying *cold plates*. (186) These lectures being published, as well as delivered, in Manchester, the name of the town near the date suffices, while its being in italic gives relief, and the needless "delivered" is got rid of. (187) Is offered as an example of what a little handiness in cataloguing will do. The young cataloguer should examine the two titles side by side. The most prominent improvement on the right hand, besides the economy of space, is that the searcher comes upon "Abbot" plump, instead of reading more than a line of obstructive matter before he gets to the name he wants, or *does not want*; for surely it is also the function of a title to show an inquirer clearly that he may pass on to something else if that be the case. One is forced to suppose, from the wording of it, that the writer of the title on the left does not know what the words "Waverley Novels" mean. (188) At this time of day the title of Walter Scott's "Abbot" needs not explanatory words. There being (in 1880) several competing editions of the Waverley Novels, it is good to distinguish them by the publishers' names as on the right. (189) The actual publishers are Messrs. A. and C. Black of Edinburgh. (190) This is more than possible. Segneri was a member of the Confraternity of the Jesuits, *e societate Jesu*, as it is expressed in Latin. Consequently, for the British cataloguer "S.J." (a mutilation, of course, into the bargain) will be the initials of his christian name. (191, 192) Practical abridgment; and the reader is spared the piece of printed vulgarity "compend." (193) Size and price being given, one need not say that this is a student's first book. (194) See example 167. (195) Omission of words shown.

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The idea was, I imagine, that the age of bronze was one of the stages of stratification whereof this planet is built. But, unfortunately, bronze is a manufactured article, "made with hands," according to the general belief. I have no knowledge of bronze or of its age, but am not in trouble about that, because the right way of indexing Mr. Evans' *Petit livre* is this:—

Bronze, age de, *Evans* (John) *Petit livre*.

It is said, among the profane, that the twelfth commandment is—XII. Thou shalt not be found out. Among the evils of classification is, that you are always being "found out."

To return to Mr. Gosse's *On viol and flute*. Adhering to the plan of an alphabet of subjects, the work should be indexed thus:—

On viol and flute, *Gosse* (E. W.);

- ROGERS (M.) The Waverley Dictionary : an 177  
Alphabetical Arrangement of all the Cha-  
racters in Sir Walter Scott's Waverley  
Novels, with a Descriptive Analysis of each  
Character, and Illustrations selected from  
the Text.
- ROSSITER (W.) An Illustrated Dictionary 178  
of Scientific Terms. 1878
- ROW (C. A.) Christian Evidences viewed in 179  
relation to Modern Thought : Bampton  
Lectures, 1877. 2nd edit., 8vo. 1879  
(Bampton Lectures, 1877)
- RUSSELL (W. C.) A Sailor's Sweetheart, by the 180  
author of the "Wreck of the Grosvenor,"  
"John Holdsworth, Chief Mate," &c., 3 vols.
- RYLE (J. C.) Practical Religion ; being Plain 181  
Papers on the Daily Duties, Experience,  
Dangers, and Privileges of Professing  
Christians.
- SALVIN (P.) Index of Genera and Species 182  
referred to, and an Index to the Plates  
in the "Ibis," 1st, 2nd, and 3rd Series,  
1859-78. 1879  
Saved by the lifeboat, *Ballantyne* (R. M.).  
Scepticism ; selections from the works of W. *Gresley*.
- SCHAFF (P.) Through Bible Lands ; a 183  
Narrative of a Recent Tour in Egypt and  
the Holy Land, by Philip Schaff, D.D.  
With Illustrations.
- SCHILLER'S William Tell, a Drama. Trans- 184  
lated into English Verse by Rev. Edward  
Massie. 1878
- SCHOOL Atlas, with all the latest Geogra- 185  
phical Discoveries : 30 Maps, printed in  
Colours, with a complete Index. 1878
- SCIENCE Lectures for the People. Delivered 186  
in Manchester, 1877. 9th Series, 12mo.  
1878
- SCOTT (W.) Waverley Novels. Illustrated 187  
edit. Vols. 21 and 22. The Abbot, Vols.  
1 and 2, 12mo, 2s. 6d. each ; half-bound,  
3s. 6d. each. *Longmans*, 1879
- SCOTT (W.) The Abbot, being a Sequel to 188  
the Monastery. With Illustrations. Post  
8vo, 2s. 6d. ; half-bound, 3s. 6d.  
*M. Ward*, 1878
- SCOTT (W.) Waverley Novels. Illustrated 189  
edit. vols. 17, 11 ; *Ivanhoe*, Vols. 1, 2,  
12mo, 2s. 6d. each ; half-bound, 3s. 6d. each,  
*Longmans*
- SEGNERI (S. J.) The Panegyrics of. Trans- 190  
lated.
- SENIOR (N. W.) Conversations with M. 191  
Thiers, M. Guizot, and other distinguished  
Persons during the Second Empire, edited  
by his daughter, M. C. M. Simpson, 2 vols.
- SEYMOUR (S.) A Compend. of Short Whist : 192  
being a Summary of the Principles, Rules,  
Maxims, Analyses of Play, and Inferences  
of the Game ; with Appendix containing  
Glossary of Technical Terms, the Laws  
governing the Game, and the Current Odds  
at Short Whist. Compiled from the Latest  
Authorities. *New York*, 1878
- SHEARWOOD (J. A.) Outline of the Law of 193  
Contract, designed as a First Book for  
Students, cr. 8vo, 7s. 6d. 1879
- ROGERS (M.) Waverley dictionary ; of cha-  
racters in Walter Scott's novels.  
With illustrations selected from the text.  
Roland Kalbris, *Malot* (Hector).  
Roscio, *Cicero pro*, a K. Halm.
- ROSSITER (W.) Dictionary of scientific 178  
terms, *illustr.* 1878
- Row (C. A.) Christian evidences and 179  
modern thought, 2nd ed. 8vo.  
(Bampton Lectures, 1877) 1879
- Russell (W. Clark) A sailor's sweetheart, 180  
3 vols.  
Author of *John Holdsworth chief mate, the Wreck*  
*of the Grosvenor, &c.*
- Ryle (J. C.) Practical religion (for) pro- 181  
fessing Christians.  
Sailor's sweetheart, *Russell* (W. Clark).
- Salvin (P.) Index to the "Ibis," 1859-78, 182  
of genera and species, also to the plates.  
1879
- Schaff (P.) Through Bible lands ; recent 183  
tour in Egypt and the Holy Land, *illustr.*
- Schiller, William Tell, in English verse, 184  
by E. Massie. 1878
- School atlas, 30 col. maps, with index. 185
- Science lectures for the people, ninth 186  
series (1877) 12mo, 1s. *Manchester*, 1878  
Scientific terms ; *Rossiter* (W.) Dictionary.
- Scott (W.) Abbot, *illustr.* 2 vols. cr. 8vo, at 187  
2s. 6d. ; half-bound, 3s. 6d. each.  
*A. and C. Black*, 1879
- Scott (W.) Abbot, *illustr.* cr. 8vo, 3s. 6d. 188  
and 2s. 6d. *Marcus Ward*, 1878
- Scott (W.) *Ivanhoe*, *illustr.* 2 vols. sm. 8vo, 189  
3s. 6d. and 2s. 6d. each.  
*A. and C. Black*, 1878  
Scott ; *Rogers* (M.) Waverley dictionary.  
Seaward (*Sir Edward*) Narrative, *Porter* (Jane).
- Segneri, Panegyrics, translated. 190
- Senior (Nassau W.) Conversations with 191  
Thiers, Guizot, &c. under the Second  
Empire ; by M. C. M. Simpson, 2 vols.
- Seymour (John) Short whist, a summary. 192  
*New York*, 1878  
An appendix contains a glossary of terms.
- Shearwood (J. A.) Outline of the law of 193  
contract, cr. 8vo, 7s. 6d. 1879
- Sir Edward Seaward's Narrative of his 194  
shipwreck, events in his life, &c.
- Skey (L. C.) Holly bough ; Christmas 195  
scenes. 1878  
*Skin, Wilson* (E.) Dermatology
- SKEY (L. C.) The Holly Bough ; or Christmas 195  
Scenes. 1878

(196, 197) Directness and much space gained by lopping away useless words. (198) "For practitioners and students." As no one else is likely to trouble the book, we may safely omit those alluring words. (199) A very fine example, which the practical hand will ruthlessly "cut down." (200) Yet another cumbrer of the paper; as also 201, 202. The latter shows, besides, one of the very few contractions of words I would advocate. "Introd." is very handy, because the expression "with an introduction by," which often occurs in titles, by its means dwindles to "introd. by;" which may, if you like, read "introduced by." (203) Is given to impress upon the young cataloguer to write characteristic christian names in full, and see that they get printed so. (204) On the other hand, an undeniable classic like Spenser needs no christian name to distinguish him. It may be usefully noted, perhaps, that there is also a lyrist Spencer, who wrote the ballad of Beth Gellert. (205) Merely an instance of directness in cataloguing, applied to a German title. (206) Directness gained, while the best part of the title finds itself in the first line. It is hard to understand what is lost by the omission of "Scripture." (207) A similar title, somewhat. (208) Shows the relief to the eye of having a word whose language is foreign to that of the title, in italics. (209) The word "preached" dispensed with, also the statement that it was in a church. (210) Considerable saving of room by a little contrivance. (211) This is a most extraordinary entry, looking to the fame of the article as a school book. Imagine the title on the left used at a bookseller's shop or in a library. Customer comes in—"What is the price of, or have you, the *Student's Hume*?" The novice looks at the title, and says "No;" there is no hint of *Student's Hume* in it. Beyond that, the vice of the title on the left is, that a compilation derived partly from Hume should be entered as a book by David Hume. The proper way is, under Hume's works to say, See also *Student's Hume*; unless you have an index. See in the right-hand column under "Hume" what is done. (212) Practical omission exemplified, as the good books say. The intelligent reader will, we may hope, understand that "January to June" is a half-yearly volume, without being told so. (213) A still better instance. We are informed that a Sunday-school hymn-book is for use in Sunday-schools, and that it consists of hymns. (214) With books of travel, I incline to letting the subject immediately follow the author's name, inverting the order of words, if needful. Then, if an author has written several books on one country the eye instantly catches them, from among any number of works of his that may be recorded. "Symond's Italy" is how this book will be asked for, probably. (215) Practical abridgment. Let us suppose the consulter knows the elements of English history. (216) Essentials brought to the front, with a gain of sixty per cent. in space.

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an operation which happily demands no thought or ingenuity whatever. To put the book under music is to import classification, and with it confusion, into your index of subjects. At pages 126-8 I have endeavoured to show that straining after classification in an index forces the consulter of it to follow, if he can, the windings of the mind of the index maker in order to discover the class assigned to a book, and perhaps to consult a book he may not have near him in order to do so.

Let us suppose for a moment that *On viol and flute* is an essay on the two musical instruments, the violin and the flute. I say still, that in an alphabet of subjects it should not be placed under the heading "music," for the simple reason that a man who is interested in violins,

- SMITH (David) Tables. Specially adapted <sup>196</sup> for Corn Millers, &c., under New Weights and Measures Act, 1878.
- SMITH (G.) Aids to the Study of Practical <sup>197</sup> Chemistry, covering the entire ground required for the Honours, Science and Art Papers, and for the B.Sc. Examination, London University. 1878
- SMITH (J. W.) Manual of Common Law. <sup>198</sup> For Practitioners and Students. 1878
- SNELL (E. H. T.) Principles of Equity. <sup>199</sup> Intended for the use of Students and the Profession. 4th edit. To which is added an Epitome of the Equity Practice. 1878
- SONGS of France; a Collection of 60 Cele- <sup>200</sup> brated Songs and Popular Romances, with French and English Words, the latter by Miss M. N. Hayes.
- SOÜVESTRE (E.) Un Philosophe sous les <sup>201</sup> Toits. Journal d'un Homme Heureux. With Explanatory Notes by Jules Bué. 1878
- SPEERS (A.) An Introduction to English <sup>202</sup> Grammar, including the Analysis of Sentences, with Exercises for the use of Schools.
- SPENCER (H.) The Data of Ethics. 1879 <sup>203</sup>
- SPENSER (E.) The Faerie Queene, to which <sup>204</sup> is added the Epithalamion.
- SPITZER (S.) Vorlesungen über Differential- <sup>205</sup> zeichnungen. Wien, 1879
- STEWART (John) Scripture Questions, and <sup>206</sup> Analysis of the Gospels and Acts. 1878
- STIMPSON (L. A.) A Manual of Operative <sup>207</sup> Surgery. With Illustrations.
- STONE (E. D.) Ionides: Exercises in Greek <sup>208</sup> Iambics. With a Vocabulary, 12mo.
- STORY (R. H.) Creed and Conduct: Sermons <sup>209</sup> preached in Rosneath Church. Glasgow, 1878
- STRANGFORD (Viscount) Original Letters <sup>210</sup> and Papers upon Philological and kindred Subjects. Edited by Viscountess Strangford.
- HUME (D.) History of England from the <sup>211</sup> Earliest Times to the Revolution of 1688, based on the History of David Hume, and continued to the year 1868.
- STUDY (The) and Homiletic Monthly. <sup>212</sup> Edited by the Rev. W. H. Jollie. Enlarged edit. Half-yearly vol. Jan. to June. 1878
- SUNDAY Scholars' Hymn Book. New and <sup>213</sup> improved edit. Consisting of 400 Hymns for use in Sunday Schools. 1878
- SYMONDS (J. A.) Sketches and Studies in <sup>214</sup> Italy. With a Frontispiece. 1879
- TANCOCK (O. W.) England during the <sup>215</sup> American and European Wars, 1765—1820. With 5 maps. 1878
- TANNER (T. H.) and Meadows (A.) Practical <sup>216</sup> Treatise on the Diseases of Infancy and Childhood, 3rd edit., revised and enlarged.
- Smith (David) Corn miller's, &c. tables <sup>196</sup> under the weights and measures act of 1878.
- Smith (G.) Practical chemistry. <sup>197</sup> *Stewart's Series*, 1878
- Smith (J. W.) Manual of common law. <sup>198</sup> 1878
- Snell (E. H. T.) Principles of equity, 4th <sup>199</sup> ed. with an epitome of the practice. 1878
- Socrates' Apology and Crito, *Philo*, trans. by Green. <sup>200</sup> *Sofa*; *Couper* (W.) by J. D. Morell.
- Songs of France, and popular romances; <sup>201</sup> sixty, with English words by Miss M. N. Hayes.
- Souvestre (E.) Philosophe sous les toits, <sup>202</sup> with notes by Jules Bué. 1878
- Spanish dictionary, *Meadows* (F. G.). <sup>203</sup> Speaking, extempore, *Baldwin* (M.).
- Speers (A.) Introd. English grammar, <sup>204</sup> analysis and exercises.
- Spencer (Herbert) Data of ethics. 1879 <sup>205</sup>
- Spenser, Faerie Queene and Epithalamion. <sup>206</sup> Spirit, Holy, presence, *Webb* (A. B.).
- Spitzer (S.) Differentialzeichnungen; Vor- <sup>207</sup> lesungen. Wien, 1879
- Statutes, *Public general*, of 1878. <sup>208</sup> Statutory law, *Hardcastle* (H.).
- Steam engine, proportions, *Marks* (W. D.). <sup>209</sup>
- Stewart (John) Gospels and Acts, questions <sup>210</sup> and analysis. 1878
- Stimpson (L. A.) Operative surgery, *illust.* <sup>211</sup>
- Stone (E. D.) *Ionides*; exercises in Greek <sup>212</sup> iambics, with vocabulary, 12mo.
- Story (R. H.) Creed and conduct, sermons <sup>213</sup> at Rosneath. Glasgow, 1878
- Strangford (Viscount) Philological, &c. <sup>214</sup> letters and papers; by Lady Strangford. Streeter; *Gold*, from the German by Mrs. Brewer.
- Student's Hume, history of England to <sup>215</sup> 1688, based on David Hume's, and continued to 1868.
- Study and homiletic monthly, edited by <sup>216</sup> W. H. Jollie, enlarged ed. Jan. to June. 1878
- Sulphuric acid manufacture, *Lunge* (G.).
- Sunday scholars' (400) hymn book, new ed. <sup>217</sup> 1878
- Sunday school teachers' manual, *Groser* (W. H.). <sup>218</sup> Surgery, operative, *Stimpson* (L. A.).
- Surgery practice, *Bryant* (T.). <sup>219</sup>
- Symonds (J. Addington) Italy; sketches <sup>220</sup> and studies. 1879
- Syria and Mesopotamia, *Helfer*. <sup>221</sup> Tamil grammar, *Lazarus* (J.).
- Tancock (O. W.) England, 1765—1820. <sup>222</sup> 1878
- Tanner (T. H.) and Meadows, Diseases <sup>223</sup> of infancy and childhood, 3rd ed. Taxes; *Chambers* (G. F.) Law of rates, &c.

(217) Characteristic christian name in full. (218, 219) Show the vulgar or common way of entering the name of Thomas a Kempis in a catalogue; as if Kempis were a surname. It is so just as much as "Malmesbury" in "William of Malmesbury" is, or "Assisi" in "Francis of Assisi." Thomas a Kempis is, I believe, Latin for "Thomas of Campen or Kempis." Will anybody tell me why there is generally put over the "a" an accent which the Latin language has not? (220) Shows the important part of a title brought into the first line, and the initial so put that if there are several Thompsons when the alphabet is together the "H" does not get after the "R" because of the "Sir;" and relief to the eye by the smaller type of a note. This change is effected in five—more probably in two—minutes by a practical hand. (221, 222, 223) Show titles lightened of words, without relieving them of the needful sense. (224) Deserves the particular attention of a young bibliographer. If the title be admitted to a catalogue as on the left, when it comes to be abridged or compressed into one line, as any ordinary hand might do it for a catalogue of ultimate reference in single lines it may appear thus:—

Kingsley (O.) True words for brave men;

as if Charles Kingsley had written a book so named. Surely as a matter of accurate recording, this is important. (225) Example of omitting useless words of frequent occurrence. (226) Is humbly commended to those who would say there is no craft in writing titles. For that on the right I claim greater clearness, pleasantness to the eye, and a saving of fully one-half the space. That on the left is a select specimen of the British method in both author and cataloguer. The translator of the book is, I suppose, the author of the English title-page. The title-page of a translation into English is in English words, we will hope. What business, then, has M., short for *Monsieur*, before the author's name, there? The result is that the British cataloguer confidently sets down the article as by a gentleman named Ville, whose initials are "M. G."—which, for any one that comes after, stands for *multum gemens*. (227) "Vergil" being a new-fangled spelling, so long as most people remain content with "Virgil"—and we are in very good company here—it is best to precede the verjuice-like word by "Virgilius" as in the title on the right. By this means any other Virgils your alphabet may contain will range alongside when gathered together. The word "edited" is left out as useless, its absence being hinted by a semicolon in place of a comma. (228) Practical abridgment shown. The book being in Latin, I have taken the liberty of putting its name in Latin. The confusion that is caused, and the trouble, by authors persisting in translating the name of a book when the work itself is in the original, is incredible. (229) An amazing title. Dr. Watts, "Watts divine and moral," wrote a Scripture history dealing with the Old Testament merely. Our transcription on the left makes the book a history of the *interval between* the old covenant and the birth of Christ=nothing; unless indeed it be apocryphal. (230) Title on the right shows practical abridgment, increased appearance, and supplies useful information. (231) Shows increased appearance, while the unaccountable "being"—it is not wanted, however the title runs—is done away. "Delivered" also goes—*sans dire*. (232) The same kind of thing on a larger scale. The length of the left-hand title admits of four additional entries; under Skin, Hair, Nails, and—DERMATOLOGY. (233 and 234) on the right, show some of the many ways of practical abridgment.

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will, in any list of books, look for "violins" if he is not seeking the works

- TAYLOR (M.) Ralph Darnell. 1879 217 **Taylor** (Meadows) Ralph Darnell. 1879  
Telephone, Bell's *history*; by Kate Field.  
Telephone. *Du Moncel*, translated.  
Theism, *Flint* (R.).
- KEMPIS (Thomas à) De Imitatione Christi, 218 **Thomas** (a Kempis) *De imitatione Christi*  
a new translation. (liber) a new translation.
- KEMPIS (Thomas à) Imitation of Christ. 219 **Thomas** (a Kempis) Imitation of Christ.
- THOMPSON (Sir H.) Clinical Lectures on 220 **Thompson** (H.; Sir) Urinary diseases.  
Diseases of the Urinary Organs, delivered  
at University College Hospital. Clinical lectures at University College Hospital.
- THOMPSON (R. E.) The Causes and Results 221 **Thompson** (R. E.) Pulmonary hæmor-  
of Pulmonary Hæmorrhage, with Remarks  
on Treatment With Illustrations. rhage, *illust.*  
Thornbury (Walter) Old and new London.
- THOROWGOOD (C.) Bronchial Asthma: its 222 **Thorowgood** (J. C.) Bronchial asthma.  
Nature, Pathology and Treatment; being  
the Lettsomian Lectures for 1879, delivered  
before the Medical Society of London, by  
J. C. Thorowgood, M.D., F.R.S.P., Physician  
to the London Hospital for Diseases of the  
Chest, &c. 1879
- TRANSACTIONS and Proceedings of the 223 **Transactions** of the Conference of  
Conference of Librarians held in London,  
October, 1877. Edited by the Secretaries  
of the Conference, Edward B. Nicholson  
and Henry R. Tedder. Roy. 8vo.
- KINGSLEY (C.) True Words for Brave Men: 224 **True words** for brave men, a book for  
a Book for Soldiers' and Sailors' Libraries. soldiers' and sailors' libraries. 1878  
Selected from the works of Charles Kingsley.  
Turkish manual, *Muckenzie* (C. F.).  
Turner (J. M. W.) life. *Hamerton*.  
Typhoid fever, *Cayley* (W.).  
Urinary organs, diseases, *Thompson* (Sir H.).
- VAUGHAN (D. J.) Present Trial of Faith: 225 **Vaughan** (D. J.) Present trial of faith,  
being Sermons preached in St. Martin's  
Church, Leicester. 1878 sermons at St. Martin's, Leicester. 1878
- VILLE (M. Georges) On Artificial Manures: 226 **Ville** (G.) Artificial manures; translated  
their Chemical Selection and Scientific  
Application to Agriculture. A Series of  
Lectures given at the Experimental Farm  
at Vincennes during 1867 and 1874-5.  
Translated and edited by William Crookes.  
Illustrated with 31 Engravings. 1879
- VERGILI Maronis Æneidos. Liber VI. 227 **Virgilius**. Vergili Maronis Æneidos, liber  
Edited, with Notes, by A. Sidgwick. 1878 vi.; with notes by A. Sidgwick. 1878
- VIRGIL'S Æneid, Books I. to VI., with English 228 **Virgilius**. Virgil's Æneid, i.-vi. with notes  
Notes, Critical and Explanatory, by Henry  
Young. New edit., with copious Additional  
Notes by Rev. T. H. Lindsay Leary.
- WATTS (I.) A Short View of the whole Scrip- 229 **Watts** (I.) Scripture history; Old Testa-  
ture History, from the Old Testament to  
the Birth of Christ. 1878 ment. 1878  
Waverley dictionary, *Rogers* (M.).
- WEBB (Rev. Dr. Allen B.) Notes of Six 230 **Webb** (A. B.) Presence of the Holy Spirit 1879  
Addresses at St. Peter's, Eaton Square, on  
the Presence of the Holy Spirit. 1879 Notes of addresses at St. Peter's, Eaton Square,  
by the Bishop of Bloisfontaine.  
Weight, loss, *Dobell* (Horace).  
Wellington, life, Bell's Reading book.  
Walford (E.) Old and new London.  
Whist, short, *Seymour* (J.).  
William Tell, *Schiller*, in English verse by Massie.
- WILLIAMS (J.) Settlement of Real Estates: 231 **Williams** (J.) Settlement of real estates.  
being 24 Lectures delivered at Gray's Inn  
Hall. 1878 Lectures at Gray's Inn Hall. 1878
- WILSON (Erasmus) Lectures in Dermatology 232 **Wilson** (Erasmus) Dermatology; affec-  
delivered in the Royal College of Surgeons  
of England in 1876-8, including Derange-  
ments of the Colour of the Skin, together  
with Affections of the Nails, Hair, System,  
and Cutaneous Gland System. 1878 tions of the nails, hair system, &c. 1878  
Lectures at the College of Surgeons, 1876-8.  
Wilson (J.) memoir, *Gordon*, Christopher Norb.
- WILSON (M.) A Complete English Grammar 233 **Wilson** (M.) English grammar. 1877  
for the use of Advanced Classes and Pupil  
Teachers. 1877 For pupil teachers and advanced classes.
- WISDOM of the Son of David, an Exposition 234 **Wisdom** of the Son of David, exposition of  
of the First Nine Chapters of the Book of  
Proverbs. Proverbs i.-ix.  
Wish of his life, *Cherbuliez* (V.).

(235) Those who care for economy of space, or for telling statement, or for both, ought to compare the two titles. (236) The titles on the left hand are, or should be, in alphabet according to authors' names. The reader shall form his own conclusions as to the fitness of 236 on the left, for its place. The jerking course of it, when read out, is truly British. (237) *Liber* is better than *Book* (capital letter, of course) as indicating the original; the omission of "edited" is just hinted by the semicolon. (238) Shows one of the ways in which occasionally a line may be saved. Whether this be done or not, the title on the right hand offers the clearer way of recording the book. (239) Is it necessary to state that a sketch of a man's life is biographical; and that the *notes* to an English translation are not in Greek? (240, 241) Observe the superior directness of the titles on the right.

The reader has here the fruit of seven years' observation during work which was alternately transcript titles of *new books*, and condensing them into one line each for ready finding. An attempt is made at a *medium quid* for ultimate reference; an endeavour to satisfy all reasonable demands for the words of an author, while putting aside all which do not help a practical seeker. The remarks are not criticisms on the title-pages, but on the way in which they are re-presented. In a greater field, we have not yet settled whether the letters M.P. are merely short for mouth-piece.

of a particular author; a builder who wants a book on quantities will look for "quantities;" and a soldier who wants a book upon drill will look under "drill." "Music," "building," and "military" are to each man matters of course, which, as the French have it, go without saying—unless the mind of the inquirer has been twisted out of directness by the habitual use of ingeniously constructed works of reference. The matter may be brought home to a bookseller. If he wanted to find what had been written about catalogues, would he look in an index for the word "bookseller" or "bookselling"? No; he would go straight to catalogues.

This is, then, how I would index Mr. Gosse's *On viol and flute*, supposing that musical instruments were dealt with in it, and that I knew it to be so:—

Flute; Gosse (E. W.) *On viol, &c.*  
Violin. Gosse (E. W.) *On viol and flute;*

the full stop after the first words denoting addition; the semicolon transposition. Putting the book under music is wasting your own time and other people's, and printing into the bargain.

It may, and very likely will, be said, "Oh, but you must put all books which relate to music under music. Suppose an inquirer wants to know what books exist on the art of music?"

Very good. Music is one of the professions or sciences of which we have doctors. Unfortunately for the argument, there are one or two other professions, equally, it may be, entitled to notice, in which there are also doctors—divinity, law, and physic. What about them? Have they not as great a claim to have books relating to them placed under their respective heads? And if so, where is the grouping to end? I cannot help thinking that in this kind of work the maker of an index had better stick to his *species*, of which violins in the case of music are an example, and let the inquirer assemble the *genera*, if he will, in the infrequent cases where the want—if it be a want—is felt.

- WRIGHT (C. R. A.) Metals and their chief Industrial Applications: being, with some considerable Additions, the Substance of a Course of Lectures delivered at the Royal Institution of Great Britain in 1877. 1878
- Wright (C. R. A.) Metals and their industrial applications. 1878  
Substance of lectures at the Royal Institution in 1877.
- DAUNT (Rev. Achilles) Memoir of. Spent in the Service. By Rev. Frederick R. Wynne. 236
- Wynne (F. R.) Spent in the service, a memoir of Achilles Daunt.
- XENOPHON'S Anabasis. Second Book. Edited, with Notes, by C. S. Jerram. 1878
- Xenophon, Anabasis, liber ii.; with notes by C. S. Jerram. 1878
- XENOPHON. Anabasis I., II. By R. W. Taylor. New edit., 12mo, 3s. 6d. III., IV. New edit., 3s. 6d. 238
- Xenophon, Anabasis, by R. W. Taylor, new ed. libri i. ii. 3s. 6d.; iii. iv. 12mo, 3s. 6d. 1878
- XENOPHON'S Anabasis. Books I and II. Literally translated, with English Notes, and a Biographical Sketch of the Life of Xenophon, 12mo, 1s. 6d. Cambridge, 1878
- Xenophon, Anabasis, books i. ii. literally translated, with notes and life, 12mo, 1s. 6d. Cambridge, 1878
- YULE (J. and G.) Complete Course of First Grade Practical Geometry. 240
- Yule (J. and G.) Practical geometry, grade i.
- YULE (J. and G.) A Complete Course of Second Grade Practical Geometry, including the Elementary Projection of Solids. With numerous Examination Papers. Drawing Book combined. 1878
- Yule (J. and G.) Practical geometry and elementary projection of solids. 1878  
Second grade; with examination papers and drawing-book.

**Registration of titles.** It appears to be agreed that the names of new books should be registered in some official way. At present, an author whose book is being printed, does not know that another author whose book is being printed has not given it a similar name. This is to be obviated by a register in which those who are interested in a forthcoming book may have its proposed name inscribed, which act shall confer property. Thus, if two persons think of the same name at once, he who first inscribes is the owner. The register will not be of much use unless it is made retrospective, so that a writer who has fixed upon a name which he would like a coming book to bear, may know that it has not already been employed by some one whose property it may be called.

An index of intended translations would prevent much lost time, and save many a heartache; and if registering pseudonyms were a part of the plan, one could ascertain whether a *nom de plume* had already been appropriated, and it might be interesting to know whether the name of a book which has achieved reputation can be used by another author as a pseudonym. If I write a novel called "Marcella," and it succeeds, I am known in the world of books as the "author of Marcella." Is it any invasion of real or presumed property if a novel presently appears by "Marcella"?

Recurring to names of books, it may be worth while to ask, Will our registry, when we get one, be international in its action? Here are three titles, belonging to the space of four years, which are almost identical:—

The Egoist, by GEORGE MEREDITH.	London, 1879
The Egotist, by H. T. KING.	Cincinnati, 1880
Der Egoist, von E. WERNER.	Stuttgart, 1882

—representing, impartially, England, the old world, and the new.

It may be added, by way of further illustration, that *Carr of Carrlyon*, a novel, is by the author of *Rita*, a novel; that *Rita* is the author of *Faustine*, a novel; and that *Faustine* is a novel by the Countess Hahn-Hahn. About 1860 Messrs. Macmillan published *Yes and no*. Besides this, we have—

Yes and no (a book of fragments).	1882
Yes and no (fragment of a book, <i>Undine</i> , &c.).	1883

**Saint.** Do not range Matthew, Mark, Luke, and John under letter S. St. is a prefix or title just the same as Mr., or any other title or prefix used in conjunction with a name. Most of the members of the House of Commons would have to come under the letter M, if St. governed the alphabet for apostles and evangelists. And, distinctive appellations, or names of places which distinguish the saints of the same name from one another, should follow the name, thus:—

Francis (St. of Assisi).  
Francis (St. of Sales).  
François (St. de Sales).  
Johannes (S. Chrysostomus).  
John (St. Chrysostom.).

John (St. Evangelist).  
\* Thomas (a Kempis).  
\* Thomas (von Kempen).  
Thomas (St. Apostle).  
Thomas (St. Aquinas).

If beginning a line with St. held good, and the British were a logical people, Mr. Gladstone's name would have to be sought in five ways; under M.P., MR., RI, RT., and TH, thus:—

M.P.	W. E. Gladstone.
MR.	_____
Right Hon.	_____
RT. Hon.	_____
The Right Hon.	_____

The favourite English way of giving St. Francis de Sales' name is—

De Sales (Francia);

the artificer evidently supposing de Sales to be a surname, like De Bought, if that were a naturalised English name.

Where Fathers, &c., are not distinguished by the name of a place, I should be inclined to enter their names thus:—

Augustinus, Confessiones,  
Hieronymus, Opera;

and so on, saving the room occupied by "St." or "Saint."

The following title, which I observed some years ago in a bookseller's catalogue, is a very capital British example of placing under "S" in alphabet a book which is sure to be sought under "A" or "P;" "Armagh" and "Patrick" being the leading words in the mind. This title had no index to help it out:—

St. Patrick's Cathedral, Armagh—The History of. By the Rev. John Gallogly, C.C.  
Cr. 8vo, 3s. 6d.

**Sale catalogues.** In cataloguing books for sale, enter each article under the most important word; because there will probably be no index to your work, and it is, therefore, essential to strike what is likely to be in the mind of your reader, at once. Thus, you will say, *e.g.*:—

Geological Society's Transactions, &c.;

while in a catalogue for reference which is composed of alphabet and index, you enter the same article as—

Transactions of the Geological Society, &c.;

and in the index it appears thus:—

Geological Society, *Transactions*, &c.

In the more important catalogues of books for sale, which are indeed also valuable works of reference, the same plan is adopted. "Transactions" come one after another, under 'T' in the main alphabet, the subject of them being the prominent word in the index.

\* I hope the critic will not mind my having put Thomas a Kempis (whoever he may be; *stat nominis umbra*) among the Saints for convenience sake; that is, in case of his being not one of the *Sanctorum*

**Scientific cataloguing.** This is, here, merely the cataloguing of books in science for sale. It differs from ordinary work in that it is vital to be minutely accurate, and to give particulars of the plates and diagrams in books, because they are the instruments of men who devote their lives to a pursuit. One must indicate how far plates are coloured, and how many there are of them, and of engravings or diagrams, if the book has both. One must not say, for example—

With 176 coloured plates and engravings,

because if there were 2 coloured plates and 174 engravings not coloured, you would be entitled to write that.

You may have to describe a book which has either—

fully coloured plates,  
partly coloured plates,  
plates coloured in outline,  
or tinted plates,

and to any of these may be added wood engravings or diagrams.

In catalogues of practical books it is often a good plan to lump articles on a given subject together, instead of letting them take their place in the alphabet according to the names of the authors; a collector, librarian, or bookseller might take the whole at one swoop. In such cases you have merely to write a word, or a portion of a word, over the author's name as you catalogue a book, thus—

E'lect.  
BAKEWELL (F. C.) Electricity, new edit.  
&c. 1859

Then the person who puts the titles in alphabetical order lets such of the above come under E l e c, and the printer sets them one after another:—

ELECTRICITY. Bakewell (F. C.) Elec-  
tricity, new ed. &c. 1859

This is the usual, jog-trot plan, which may be preferred by a house of business. But if all the books on electricity were put as I have shown for *Bampton Lectures* and *Bridgewater Treatises* at pages 149, 150, the eye of the customer would more surely be caught.

**Second-hand examples.** In a catalogue of second-hand books for sale it is often desirable to quote the original publishing price in order to show how great a bargain the article in question is. Here is an example from a recent catalogue:—

373. Hooper (Geo.) Waterloo, the Downfall of the First Napoleon, a History of the CAMPAIGN of 1815, numerous maps, 8vo, 4s. (pub. 15s.). 1862	Hooper (G.) Waterloo. campaign of 1815. &c. maps, 8vo (15s.) 4s. 1862
--	--

On the right is shown how the book might with equal efficiency be catalogued. Not merely is the "pub." suppressed, but room is economised generally to the extent of (say) forty per cent. It need scarcely be pointed out that habitual attention to the *minutiæ* here indicated will be the saving of money.

Here are two illustrative titles from a catalogue published in Germany:—

568 <i>Symbola</i> philoll. Bonnens. in honor. Ritschelii coll. Lips. 1864-67. gr. 8. Hfrzbd (18 M.)	11. —
569 <i>Tacitus</i> , ed. ill. J. Bekker. 2 voll. Lips. 1831. 8. Hfrzbd. (15 M.) 6. —	6. —

Everybody there knows that the M. or Mark within parentheses means the original price. Why cannot we do as much (or as little) in England?

This leads to another suggested rule. Whenever a book is or has been published at two prices, if they are named in one title, let the lowest come last. Besides that it is good to have a plan, which begets uniformity, you put the best foot foremost, in case yours is a selling catalogue, by letting the most catching price be the most prominent. Many a book is published at two prices simultaneously, one for cloth, and one for boards, as—

Hayward (W. S.) John Hazel's vengeance, cr. 8vo, 2s. 6d., boards, 2s.

If the opposite plan is pursued, in such a case as the foregoing, you are obliged to say "cloth" before the 2s. 6d., whereas here you are in conformity with a recognised rule, not to say cloth, because that is generally understood of books nowadays.

In "second-hand" catalogues—I mean, of course, catalogues of second-hand books—it is usual to number each article. I am inclined to think it not necessary. Very likely it will be said that it is for the customers' convenience. Take the four examples of Prescott's works named in pages 153, 154. These will be ordered by the customer thus:—

755 Prescott	£2	8s.
756 Prescott		15s.
757 Prescott		9s.
758 Prescott		10s.

Is the customer helped by having to write the numbers which stand before the names? and the bookseller, does he find the books any more readily for it? In a shop where books are kept higgledy-piggledy, and numbered consecutively to save the trouble of putting them in alphabetical order—I can understand the convenience of putting numbers. But where order prevails at home, I should say that the numbers are needless, while they are the cause of expense in printing; besides the room wasted. One decided advantage there is about doing without numbers, that you cannot then have a wrong one. Every additional particular in a document increases the chance of error. I cannot see what either bookseller or customer will lose by not having numbers to a catalogue, while there is the distinct gain in each title that the name of the author has the prominence now accorded to the numbers. The difference this makes is seen in the examples in the right-hand column. There are not likely to be two Prescotts in the same catalogue at one price, and if there were, one word more would show which of the two was meant.

In a selling catalogue, unless it is one of the very first class, you do not trouble yourself about bibliographical punctilio, but put an article under the heading which is most likely to catch the purchaser. Thus if G. Brown, J. Jones, and T. Robinson have each written a book on Khorassan, you should head all three works Khorassan, thus:—

KHORASSAN, Brown (G.).  
KHORASSAN, Jones (J.).  
KHORASSAN, Robinson (T.).

Books thus catalogued are more likely to go in a "lump" to some library or to a person who happens to be perhaps temporarily interested in a country, than if they were spread over a list under each author's name. Ordinary books of travel are so extremely hard to sell when their first novelty is gone, that no dodge of presenting them to a possible customer should be disdained.

In the above examples "Khorassan" is repeated, because, "second-hand" catalogues are generally printed in double column, and therefore each title is sure, almost, to occupy more than one line. If, by any chance,

the second or third title took but one line, then a — takes the place of "Khorassan," at the beginning of the next title.

Another hint may be slipped in here. If a book by an obscure man contain a preface, notes, or other contribution by an eminent writer, head your title with the name of this writer, and after a full stop give the title of the book in the ordinary manner. First-class houses do not descend to these artifices, because the circulation of their catalogues makes them — the catalogues — a powerful engine. But many a young fellow will have to work where no legitimate means of putting the best face upon a book is misplaced. There is no more harm in this than in the pottles of strawberries where the laws of gravitation are reversed and the heaviest articles come to the top. On the contrary, there is many a student to whom every scrap from the hand of (say) Darwin or Huxley is precious. All such will have reason to be grateful for your pointing out something they may not have been aware of.

In most "second-hand" catalogues that I have seen, the heading of each page is a monotonous succession of the name and address, repeated, perhaps, fifty times; frequently, more. Any change, therefore, is welcome to a weary reader of catalogues. I have occasionally noticed that Mr. Downing, of Chaucer's Head, Birmingham, in his carefully annotated catalogues, gives headings to each page which are indicative of the prominent articles. The larger type of these headings has also the effect of showing the progress of the alphabet, as in a dictionary; and the headings at the same time agreeably diversify the expanse of smaller type. The few lines following are taken from one of Mr. Downing's catalogues:—

*Plays; Poets; Poetry; Punch.*

51

1771 Poole (F., C.E.) Queen Charlotte Islands, a Narrative of Discovery and Adventure in the North Pacific, plates; 8vo, cloth, 4s. (15s.)

1792 Prichard's Researches into the Physical History of Mankind, 2nd edn., coloured plates; 2 vols. 8vo, bds., 5s. (2l.) 1826

In cataloguing a book for sale which has been issued by several publishers, as is frequently the case in London with American works, write the name of the publisher against the date, that there may be no mistake as to whose edition it is:—

Habberton (J.) Helen's babies, 12mo, 1s.  
Sampson Low, 1877

The first impulse of any one who thought about the matter would be to say, "London, 1877;" but as there were several publishers of "Helen's babies" in London, you kill two birds with one stone by giving the name of the firm. No one will require to be told that it is a London house.

Similarly, in making a catalogue of foreign books, whether new or second-hand, in entering an edition of Dante or Tasso, don't say *Parigi* (Paris) 1879, or *Firenze* (Florence) 1879, but *Didot*, 1879, or *Lemonnier*, 1879; because if you name the city, there will remain still the question, "What publisher?" while everybody knows that Didot is a Parisian, and Lemonnier a Florentine house. This suggestion applies only to cases where you know or have good reason to think there are several publishers of the same book in one city; otherwise to name the city immediately before the date, in italic lower case, is the better way:—

Dante, Divina Commedia, sm. 8vo. *Didot*, 1875  
Dante, Divina Commedia, sm. 8vo.  
*Lemonnier*, 1875

Tasso, Gerusalemme, sm. 8vo.  
*Lemonnier*, 1875  
Tasso, Gerusalemme, 18mo, *Thieriot*, 1875

While upon "second-hand" work. I am glad to point to the two

following titles as good of their kind, likely to sell the books by placing them in an interesting light before the customer. The titles are extracted from the catalogue of Mr. Long, of Portsmouth:—

279 **Nuns and Nunneries.**—Memoirs of Henrietta Caracciolo of the Princes (*sic*) of Forino, ex-Benedictine Nun, written by Herself, *port.* post 8vo, cloth, 4s. 1864  
A most powerfully written narrative of the realities of conventual life in Italy in the present century.

268 **NELSON.** **PETTIGREW'S** Life of Lord Viscount Nelson, *ports. and facsimiles*, 2 vols. 8vo, cloth, 12s. (pub. 36s.) 1849  
This work contains two scarce portraits of Lady Hamilton, and several hundred letters never before published, besides much curious information respecting Nelson's adopted daughter, Horatia Nelson.

Catalogued in the ordinary, dull, mechanical way, these two books could not be looked upon as promising articles.

This may be a good place for showing, by an amusing example, that cataloguing and catalogue-making are sometimes two things, as it might not be self-evident. I once had the *Apologia pro vitâ suâ* brought upstairs to catalogue. Turning over the leaves in the mechanical way of the craft, I hit upon a passage which seemed to me of extraordinary interest. So I "made a note of" the two or three lines. It would appear that some one else likewise took Newman's *Apologia* in hand, for this is how the book appeared in the catalogue:—

609 **NEWMAN (J. H.)** *Apologia Pro Vita Suâ*, being a reply to the pamphlet entitled "What then Does Dr. Newman mean?" 8vo, cloth, 10s. 6d. 1864  
Controversy *Pur et Simple* Newman v. Kingsley.

610 **NEWMAN (J. H.)** *Apologia pro vitâ suâ*, cr. 8vo, 4s. 6d. 1878  
An article in the *British Critic* for April, 1839, contains the last words which I ever spoke as an Anglican to Anglicans.—*PAGE 94.*

This is one of the accidents which result from titles being gathered together by a third person. Another kind, about as provoking, may happen to yourself; you may somehow contrive that an explanatory note gets placed under a wrong title. Thus, in cataloguing the translation of a German book, I once gave the name of the translator (not found on the title-page) because it stamped the book as valuable. This note found itself under one of the author's books in the original.

Re-cataloguing deserves a word. It is computed by experienced men, that when a "second-hand" catalogue is published and sent out to customers, it sells about a third of the books it enumerates. I believe that the usual plan of endeavouring to sell the two-thirds which remain over and above, is to cut out the printed titles from the catalogue and paste them down again in alphabet with a revision of price. Little more time would be consumed, I am disposed to think, in writing the titles afresh; and if the books were catalogued by another hand, a newness of treatment would ensue, vastly preferable, surely, to the customer's recognising (if he have a turn that way) the very print reproduced—with its mistakes, maybe—in which the article has been brought under his notice before. I have seen the oddest misconceptions of one's writing conscientiously given again—as the Chinese tailor who makes a new garment copies the patches of the old one—in titles which I had originally written.

The use of the examples of pages 149—154 may be this. Every one who is engaged in that kind of cataloguing has his moments, hours, and even days of "slack time," when it is not clear what his hand shall find to do. Let those who would gain experience copy out at the rate of a page a day, the parallel titles here given; writing out first the shorter titles of the right-hand column and then those of the left-hand column. By so doing the various ways of economising space can hardly fail to become impressed upon the mind. At the rate I suggest there are exercises for

exactly a week. I should throw away the manuscript as soon as it was completed. Copying is merely suggested because I think it the best way of fastening anything on the memory without burdening it. If our *ingenui vultus puer* (man or boy) has some leisure in a second week, I would say to him, "Cover up the abridged titles of any right-hand column, and see what sort of efficient and concise title you can write with the redundancies before you." Or, to that end, he might preserve the MS. of the left-hand examples which he has been copying. In this way the inexperienced "hand" will gain the nearest approach to experience that a book can offer him.

1252 ARNOLD'S (Thos.) Sermons on the "Christian Life"; its Hopes, its Fears, and its Close, preached in the Chapel at Rugby School, 8vo, cloth, 6s. 6d. 1843

1253 — Ditto, 8vo, cloth, 6s. 6d. 1845

59 ARUNDINES Cami, sive musarum Cantabrigiensium Lusur Canori Collegit atque, edidit H. Drury, 8vo, calf gilt, 7s. 6d. 1846

Various English verses, with renderings into Greek and Latin.

1272 BAMPTON LECTURES for the year 1817, on the Divine Authority of the Holy Scriptures, by J. Miller, 8vo, 2s. 1838

1273 BAMPTON LECTURES for the year 1861, on the Church at Home, by Archibald Sandford, 8vo, cloth, 2s. 6d. 1862

1274 BAMPTON LECTURES for the year 1822, on the Use and Abuse of Party-Feeling, by R. Whately, 8vo, 2s. 6d. 1823

1275 BAMPTON LECTURES for the year 1867, on Dogmatic Faith, by E. Garbett, 8vo, cloth, 6s. 6d. 1867

1276 BAMPTON LECTURES for the year 1814, on Scripture Interpretation, by Dr. Van Mildert, 8vo, cloth, 2s. 6d. 1831

1277 BAMPTON LECTURES for the year 1812, on the Preaching of the Gospel, by Dr. Mant, 8vo, calf, 1s. 6d. 1816

1278 BAMPTON LECTURES for the year 1845, on Justification, by C. A. Heurtley, 8vo, cloth, 4s. 6d. 1846

130 BIBLE (Pictorial) being the Old and New Testaments, with Original Notes, explanatory of Passages connected with the History, Geography, Natural History, Literature, and Antiquities of the Sacred Scriptures, by Dr. John Kitto, numerous fine steel plates and several hundred woodcuts, 4 vols. roy. 8vo, cloth, 12s. 6d. 1856

1319 BIBLIOTHECA PATRUM. — S. Chrysostomi Homiliæ in S. Pauli Epist. ad Corinthios, 8vo, cloth, 4s. 1847

1320 — Ditto, in S. Pauli Epist. ii., 8vo, cloth, 3s. 6d. 1845

1321 — Ditto, in S. Pauli Epist. ad Philipp., Coloss. et Thess., 8vo, cloth, 2s. 1855

1322 — Ditto, in S. Pauli Epist. ad Romanos, 8vo, cloth, 4s. 1849

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WIJCK (Jhr. Mr. C. VAN DER), Onze staatkunde. Politieke beschouwingen. Herzien en vermeerderde uitgaaf. 's Gravenhage, De Gebroeders van Cleef. Gr. 8o (48 blz.) f 1.90

The names after 's Gravenhage, in each case, are the publishers'. Observe the conscientious care with which in two titles the number of leaves is noted. From the first title you learn that there are 20 *pages*, besides the cover.

**Sizes.** In a catalogue for reference, never say demy 8vo, for when you say 8vo it is always understood to be demy 8vo, that being as it were a standard among sizes. In printing a catalogue, always let its size be ordinary 8vo, unless there is some good reason to the contrary, whether the contents be a publisher's stock, new books, or second-hand books. The reason is that the majority of catalogues are in octavo. Those that do not range pleasantly with the others, sticking out from the heap or row by being larger, or not being easily laid hold of because they are smaller, are the first to be thrown away. Methodical booksellers keep catalogues in octavo cloth cases. It is not worth while to put them out by eccentricity of size.

**Slips for titles.** Booksellers in England are apt to take the first piece of paper which comes to hand and write titles upon it. Blank leaves of letters from customers, insides of envelopes, odd pieces of paper which find themselves in parcels of old books, or even printed matter which has a blank side, are utilised in this way. The result, by the time enough matter has been written to form a catalogue, is a collection of

literary fragments of all sizes. These are merely preserved till the time comes for printing. Then they are hastily cut up into as many pieces as there are titles, put into alphabetical order, pasted on to any long pieces of paper, and committed to the press after being numbered consecutively. I remember thinking this a rather coarse mode of doing business, as against the German methodical way. Germans, I believe, prefer to use slips of nearly the same size, and to keep the slips in a drawer in alphabet, putting added titles into their places at once. Thus writing titles a second time is avoided, or you can see at once whether you have entered a book a second time. In imitation of this plan, I once had a tray made that might always be kept on a desk immediately at hand. The tray had a transverse piece of wood inside it to keep the slips upright. Into the ends of the wood pieces of cork were inserted, that the bar might "stick in any place it was put," while it could be shifted according to the varying thickness of the collection of slips. The slips were made by taking paper of a certain size and folding it to a quarter of 8vo, the length being the width of 8vo. This was all very well while experimenting on one's own account. There is nothing really gained, as I afterwards found—except it might be in elaborate cataloguing—by having the slips in alphabetical order, for you can more easily write a title of a book than find one that has been written, and there is a way by which duplicates can be avoided without giving yourself any concern about alphabetical order. The larger pieces of paper can be cut up after each day's work, and the slips left in each book, sticking out half an inch at top. Thus you see what has been done. If books are not put on the shelves till they are catalogued, their not possessing slips shows that they are represented in print—or that they are about to be so.

A partially used tradesman's day-book, such as you can buy for a mere song, is not at all a bad *répertoire* of slips for rough and ready cataloguing. You merely write your title on one side of any blank leaves, putting the date into the money column, and leave the matter as it is till it is wanted. Your works are thus bound before they are published. And if your titles are on separate slips, and you would like them "made a catalogue of" before necessity arises for printing, an old blue book makes a capital volume into which the manuscript can be pasted and so preserved for any reasonable length of time without farther care. This size is so agreeable in the hand, that one may wonder it has not been more in use for general publications.

One great advantage of having slips of paper the same size is that you can so much better lay hold of each when putting titles into alphabetical order. Here may be noted a very good British trick for keeping titles from being disordered while you are in the middle of arranging an alphabet. Many a man, where cataloguing is not incessant, may have suddenly to drop that class of work for days or hours, and leave his slips without the protection of drawers, perhaps amid books which some one else may have need to move. Let the cataloguer be provided with a second-hand catalogue of some one else's make, of not less than fifty pages. This will give twenty-four openings, into which, one by one, A, B, C, &c., not yet perfected, can be thrust. If the titles are rammed well home, the outer part of the pages can be doubled back. A stout piece of string twirled round the mass and tied tight, in a minute or two gives you a packet which can be thrown at any one's head without hurting—the packet.

The best slips for titles that I have ever seen are cut by machine from

reams of a given paper, year after year, to exactly the same size. If the reader can imagine this page smaller by the margin of one side, and then divided into three, that is the size of the slips. The breadth prevents the possibility of their "getting mixed" after being put into alphabet. If I were to write a title that occupied only two lines of MS., and another title was written on the same piece of paper immediately underneath, the first title when cut off would be exceedingly awkward to keep in its place among others; *experto crede*. Another advantage is, that when you habitually write on the same sized pieces of paper, you get to know to a hair what space a given area of MS. will occupy in print; you measure as you go along. You may count too, without counting, *currente calamo*, if you lay your written slips down, one after another, in rows of fives and tens. These little manoeuvres become utterly mechanical by practice, a kind of pains which, as Perdita says of affliction,—

may subdue the cheek  
But not take in the mind.

When slips are kept rigidly to one size, thousands of titles can be counted like lightning by the help of a pair of scales. Let us suppose that 123 slips weigh exactly 4 oz.; 123 is near enough to half 250 for you to know that a pound of your titles or index entries may be called 500. Imagine, then, that a mass you wish to count is found to weigh  $12\frac{1}{2}$  lbs. There you have  $12 \times 500 = 6000$  and half 500 beyond (or 12 half thousands and one quarter thousand), altogether 6250, *q.e.d.* If you are making a collective catalogue or index, one which is to contain perhaps the material of several, it is necessary to have something like proof that all your slips are together before commencing upon them. The weights and scales are one way of arriving at this.

I do not say anything about cards in place of slips, because I have never written a title upon a card, nor have I seen it done.

**Small capitals.** Never, if it can be avoided, print the initial word of a title in small capitals. It is found, in practice, that mistakes are oftener made with them than with the ordinary letter. The latter is more easily read, both by the setter of it, and by the reader, whether professional or lay.

**Subjects indicated.** The following shows a device by which, in any case where extreme condensation is required, a bare alphabetical list can be made to indicate subjects. It will be observed that every title goes into one line comfortably:—

### Sampson Low, Marston, and Co.'s Books.

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Asbjörnsen, Round the Yule log, Norwegian **folk** and **fairy** tales.  
 Cook (Dutton) On the **stage**; studies of theatrical history and the actor's art, 2 vols.  
 Curtis (C. B.) Velazquez and Murillo, with **etchings**, a catalogue of works.  
 Higgins (L.) Handbook of **embroidery**, by Lady Marian Alford.  
 Hutchisson (W. H. F.) Pen and pencil sketches; eighteen years' residence in **Bengal**.  
 Reid (T. Wemyss) Land of the Bey; **Tunis** under the French.  
 Senior (Nassau W.) Conversations and journals in **Egypt** and Malta, 2 vols.  
 Simon (W.) History of the **gipsies**, with specimens of their language, &c.

On this scale of allowance about a thousand books can be set forth with considerable detail within the space of sixteen pages ordinary 8vo. Any one who was eager about a subject would, by the above arrangement, be enabled to detect, among all that number, whatever was to his purpose, in five or ten minutes.

**Titles, a coincidence.** The names of the two following books appeared in one column of publishers' advertisements in the *Standard* of December 14th, 1883:—

Ione, 3 vols., by E. LYNN LINTON, 31s. 6d.

Chatto and Windus

Ione, and other poems, by W. H. SEAL, 5s.

Kegan Paul, Trench, and Co.

One can hardly have a better illustration of the desirability of registering the names of books, not merely when they are published, but as soon as an author has decided what to call the book that is to be published.

In the following case the coincidence, or more strictly the resemblance, belongs to the name of the author as well as to the name of the book. Messrs. Smith, Elder, and Co. published in 1858—

A lost love, by ASHFORD OWEN.

Under date December, 1883, we read—

The Petersons have just published Ashgood Owen's new novel, *Her Second Love*.—CHICAGO BOOKSELLER.

"Ashford Owen" is known to be a feigned name. Is its follower a real one?

**Translations.** In the example of the catalogue of a special collection (pages 60, 61) I show a deficiency in the usual way of recording the titles of foreign books. Translations present a difficulty to the attendants in a library which it may be worth while to obviate. Nobody would wish that a young man should not know of a book which his library contains, which is named in the catalogue, and which is pointed to in the index. It is quite possible that some one might ask—the querist might be a foreigner—Have you a translation of, let us say, these books?—

the *Wahlverwandschaften* (Goethe's).  
the *Recherche de l'absolu* (Balzac's).  
the *Geier-Wally* (Von Hillern's).  
*Soll und Haben* (Freytag's).  
the *Revanche de Joseph Noirel* (Cherbuliez's).  
*Au bonheur des dames* (Zola's).

There is nothing to prevent the inquiry being made without naming the author of the books—it might chance to be forgotten at the moment. However, we will suppose the attendant to be provided with authors' names, or (which is not certain) that his library catalogue has the names of books in an alphabet as well as the names of authors. This is what he finds on looking:—

Debit and credit, *Freytag*  
Elective affinities, *Goethe*.  
Family of Claes, *Balzac*.  
Ladies' paradise, *Zola*.  
Low-born lover's revenge, *Cherbuliez*.  
Vulture maiden, *Hillern*.

The attendant must be a French and a German scholar before he can tell you from among the names of other books that these English titles represent, or misrepresent, the German and French titles—for I call it misrepresenting when the title-page of a publication gives words that have no counterpart in the original. This matter was brought before me by seeing the title Balzac's *Unrequited affection* in a catalogue, and wondering what "suffering woman's heart" was told of. On going out of doors to look at the book, I found that it had a secondary title, "or Daddy Goriot"—a devoted father. How is a young man to perceive, in this and like cases, from the primary title, which is all that is ordinarily used, that he has before him the name of the desired trans-

lation? I suggest that in every library where they aim at cataloguing books properly, the names of translations should be given in some such way as the following:—

- Balzac, Family of Claes (*Recherche de l'absolu*) translated.  
 ——— Unrequited affection (*Père Goriot*) translated.  
 Cherbuliez, Low-born lover's revenge (*Revanche de Joseph Noirel*) translated.  
 Freytag, Debit and credit (*Soll und Haben*) translated.  
 Goethe, Elective affinities (*Wahlverwandschaften*) translated.  
 Hillern, Vulture maiden (*Geier-Wally*) translated.  
 Zola, Ladies' paradise (*Au bonheur des dames*) translated.

These names, if I may be allowed to say so, are more satisfying to the mind than titles derived merely from the title-pages of the books. It is mechanically necessary to speak of a book as "Goethe's Elective affinities translated," whereas it is, of course, the *Wahlverwandschaften* that has been done into English.

I would index the books thus, if the originals were not in the library. We must recollect that, in practice, the following entries may be pages apart:—

Family of Claes, <i>Balzac</i> ( <i>Recherche de l'absolu</i> ). (Recherche de l'absolu) <i>Balzac</i> , Family of Claes. Low-born lover's revenge, <i>Cherbuliez</i> ( <i>Revanche</i> ). (Revanche de Noirel) <i>Cherbuliez</i> , Low-born lover's. Debit and credit, <i>Freytag</i> ( <i>Soll und Haben</i> ). (Soll und Haben) <i>Freytag</i> , Debit and credit.	Elective affinities, <i>Goethe</i> ( <i>Wahlverwandschaften</i> ). (Wahlverwandschaften) <i>Goethe</i> , Elective affinities. Vulture maiden, <i>Hillern</i> ( <i>Die Geier-Wally</i> ). (Geier-Wally) <i>Hillern</i> , Vulture maiden. Ladies' paradise, <i>Zola</i> ( <i>Au bonheur des dames</i> ). (Au bonheur des dames) <i>Zola</i> , Ladies' paradise.
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*Ladies' paradise* is a perfectly admirable transference of a phrase for which literal English has no equivalent, and is of good augury for the book.

Thus far books of fiction; but when we come to translations of the classics or of professional or scientific books, we best see how much usefulness may be got into one line. Here is a specimen or two:—

- Cicero, Friendship (*Laelius sive de amicitia liber*) translated.  
 ——— Old age (*Cato Major, seu de senectute liber*) translated.  
 Duvernois, Studies in **leading troops** (*Studien über Truppen-Führung*) translated.  
 Ehrenberg, Coralleninseln und Corallenbänke (Red Sea coral) im Rothen Meere.  
 Kölliker, Human **histology** (*Gewebelehre des menschlichen Körpers*) translated, 2 vols.  
 Niebuhr (Carsten) Beschreibung von Arabien (description of **Arabia**).  
 Ritter, Baumvolle; geographische Verbreitung (**cotton**, where found).  
 ——— Erdkunde; vergleichende Geographie (comparative **geography**) 12 vols.  
 ——— Zuckerrohr; geographische Verbreitung (geography of the **sugar** cane).  
 Winer, Greek grammar (*Grammatik des neutestamentlichen Sprachidioms*) translated.  
 Xenophon, Anabasis (*Cyri Expedition*) translated.  
 ——— Cyropaedia (*Cyri institutio*) translated.

As a kind of corollary (no pun intended) I also show how I should be disposed, in a catalogue of one-line titles, to give books which may not have been translated. The examples are selected from those at pages 60 and 61 with a view of exhibiting the best employment of space. For the unlearned the key-words are given in English, which must be a great convenience; and for those who are familiar with German, some titles are turned so that the German key-word is foremost. Christian names are dispensed with, except in one case, where Carsten Niebuhr has to be distinguished from his greater namesake Barthold Georg, the fable-destroyer.

It will be observed that in "Cicero" not merely the name of the original is given, but also the different Latin names of each book; and that in "Xenophon" the Greek and the Latin forms of the name of each book are seen side by side.

I have never seen the library of a London club, nor do I know what the

catalogue of such an establishment looks like. But it may be presumed that 30,000 volumes would be a fair collection in such a case. Now, it might be an object to possess a practical working list of the contents of the library within one book of a reasonable size. A volume of 500 pages printed like the specimen just given would enumerate about 30,000 books, or many more than 30,000 volumes. And, though but an alphabetical catalogue of one line to each title, it would be almost an index of subjects.

**Uncut.** If I were cataloguing a shabby modern book for a "second-hand" bookseller, I would describe it as uncut, if I could, to denote that the inside was perfectly unsullied. A few years ago I should have thought this so clearly understood by all who have to do with books, that no explanation was needed. I have found, however, in Mr. Eliezer Edwards' most interesting *Words, facts, and phrases*, as follows on the left hand:—

The term uncut, as used by booksellers, means uncut by a bookbinder so as to cut away a portion of the margin. A book may have been cut open for reading, but it is still uncut in the proper trade sense.—*ATHENÆUM*.

HOSTESS (pointing to her books). They are not many, Lord Adolphus, but they are all friends—dear old friends.

NOBLE POET (taking down a volume of his poems, and finding the leaves uncut). Ah! hum! I'm glad to find that you don't cut all your old friends, Mrs. De Tomkyns!

PUNCH, NOVEMBER 3rd, 1863.

*Punch* here, as in most things, reflects the best English sentiment or opinion.

**Vocabulary.** The terms and phrases which are assembled in the following pages have been gathered, as scant leisure permitted, from wholesale lists and "second-hand" catalogues; from the *Bibliographie de la France*, the *Bibliografia universale* of Italy, the *Boersenblatt des deutschen Buchhändler-Vereins*, the *Nieuwsblad voor den Boekhandel*, Schulz' *Adressbuch* of German booksellers, &c.; and from auction catalogues, title-pages of books, &c. No doubt it will occur to the reader that dictionaries give the meanings. The answer is, that every bookseller's assistant is not likely to have dictionaries of the various languages at hand for instant reference, and if he had, the abbreviations here given will not be found in them. Moreover, one foreign catalogue will sometimes show on one page titles of Dutch, French, German, Latin, and Italian books, with descriptions in the language of each, or scientific terms which denote the bearing of the books. It may be added, that such Latin names of towns as occur in this attempt at a vocabulary, are given mostly in their inflected form. It was hardly worth while to consult a dictionary in order to give proper names in a shape different from that in which they appear in title-pages. Happening to know a young gentleman whose occupation brings him into daily—nay, hourly—contact with French and German catalogues, invoices, letters, and post-cards, I thought I would see whether there was any occasion for the vocabulary of foreign terms, by persuading my young friend to look through the specimen of a German catalogue which the reader will find on pages 36 and 37 of this book, and to tell me how many times he came upon something that he did not understand. It proved to be twenty-two times; which makes a sum in double rule of three:—If one who is familiar with foreign catalogues and languages is pulled up short twenty-two times in less than a page, how many times will a bookseller or librarian, or even a private gentleman, of lesser opportunities, be puzzled in the course of reading a catalogue of fifty pages.

# ROUGH VOCABULARY OF TERMS.

"Labor ipso voluptas."

à (Fr.; Ge.) each; a concise way, for invoices.  
aantal (Du.) **Anzahl** (Ge.) number, many.  
aardrijkskunde (Du.) knowledge of "the  
kingdoms of the earth," geography.

aarsberetning (Da.; No.) yearly account.  
abbonati (It.) subscribers; *Lussana, Fisiologia, &c. l. 6; per non abbonati l. 8, Lussana's physiology (in Italian) 6 lire; to non-subscribers, 8 lire.*

abdis (Du.) abbess.

Abdr. **Abdruck** (Ge.) printing off, impression; *in scharfen Abdr.*, bright impressions; *Kupfer in schönen Abdrücken*, good impressions of the plates.

**Abenteuer** (Ge.) adventures.

**abgesetzt** (Ge.) deposed, speaking of kings; disposed of, or sold, speaking of books.

Abh. **Abhandlungen** (Ge.) transactions, as of a society, treatises; *mit 1 Tafel u. 6 and. Abhandl. dess. Verf. (mit einem Tafel und sechs anderen Abhandlungen desselben Verfassers)* with a plate and six other treatises by the same author.

**Abkuerzungen** (Ge.) abbreviations.

**abonné** (Fr.) subscriber; *abonnement*, subscription.

**Abonnenten** (Ge.) subscribers.

**Abatz** (Ge.) sale.

**absetzen** (Ge.) bookseller's slang for "to sell." It means, literally, to put away. In English we have an exactly parallel expression, to "put away" a steak.

Abth. **Abtheilung** (Ge.) division.

Acad. Leopold. (La.) belonging to, or of, the Academy of St. Petersburg; "Transactions," for example.

**accomodato** (It.) mended; *piccola tarla . . . bene accomodata*, a slight worm-hole . . . neatly mended.

**accresciuto** (It.) increased, grown; *ediz. accresciuta*, enlarged edit.

**achter** (Du.) behind, after; *darachter*, behind it; *achter hem een zeeslag*, behind him a naval engagement.

**achtkant** (Du.) octagon.

**acquaforti** (It.) *eau-fortes*, etchings.

**acquéreur** (Fr.) purchaser.

**actio** (La.) pleading (plaidoyer, harangue); *Actio in C. Verrem prima, &c.*, first Verriene oration.

adr. **adresse** (Fr.) **Adresse** (Ge.) address, e.g. of a letter; *Adressbuch*, directory.

**aecht** (Ge.) true, genuine; *ächte Ausgabe*, authorised edition.

**aehnlich** (Ge.) similar, like.

**Æneis**, of Virgil; the story of the siege of Troy, as related by Æneas, one of the survivors, to Dido, Queen of Carthage, his hostess, &c., &c.

"Infandum, regina, jubes renovare dolorem."

æn. **æneus** (La.) of brass or copper; *cum tabulis æneis*, with copper plates.

**aeusserst** (Ge.) exceedingly, very.

**afbeelding** (Du.) delineation, picture.

**afde-ling** (Du.) part.

**afdruk** (Du.) impression; *stechte afdruk*, bad impression (of a print).

**affaire** (Fr.) business; *affaires . . . par an*, business returns . . .

**afgebroken** (Du.) broken off.

**afgesneden** (Du.) abridged by cutting, cut down—as a book's margin might be.

**aggiunta** (It.) addition; *con aggiunte MSS.*, with MS. additions.

akad. **akademisch** (Ge.) academic, relating to school matters; *akademische Buchhandlung*, school-book business.

**albero** (It.) genealogical tree.

**allerlei** (Ge.) of all sorts.

allg. allgem. **allgemein** (Ge.) general; *d. allg. Literaturgesch. (der allgemeinen Literaturgeschichte)* of the history of general literature.

**alphabetical** (En.) the order in which entries in a catalogue should follow one another. A procession through the city has a good instance of how the successive letters of names are so arranged:

**Pill**, confectioner, Cornhill.

**Pim**, oyster warehouse, Fleet Street.

**Pinn**, baker, Fetter Lane.

Here we have strayed from food for the mind.

**Alten**, die (Ge.) the "governors," the principals in a house of business.

Alt. **Altenburg** or **Altona** (Ge.) town.

**altro** (It.) rather!

Amstel. (La.) Amsterdam.

**Anabasis** (Gr.) going up; another name for the *Expeditio Cyri*, told of by Xenophon.

an, **année** (Fr.) **annus** (La.) year.

**anbieten** (Ge.) to offer; *angebotene Bücher*, books for sale.

**Andacht** (Ge.) meditation; *zum Andenken*, in remembrance of, *in memoriam*.

and. **and-re** (Ge.) other; *Briefe u. and Mittheilgn.*, letters and other communications.

**Anfang** (Ge.) beginning.

**angeboten** (Ge.) offered, past form of *anbieten*.

angeb. **angebunden** (Ge.) bound with.

- angrenz. **angrenzend** (Ge.) bordering upon, neighbouring.
- anschau-n** (Ge.) to behold; *nach eigenen Anschauungen*, from personal observation.
- Ansicht** (Ge.) view. A new book sent to a customer on the chance of his buying it is said to be sent *zur Ansicht*, and is probably inscribed "*zur gefälligen Ansicht*."
- Anstalt** (Ge.) institution, sometimes a publishing house; as, for example, the *Literarisch-artistische Anstalt in München*.
- Antiq. Antiquar, Antiquarius** (Ge.) second-hand bookseller.
- So oft ihm wissenschaftliche Werke angeboten wurden, zog er einen hochbejahrten Antiquarius zu Rathe, der im Winter wie im Sommer unter freiem Himmel einige alte Bücher an der Ecke von der Grimmaer- und der Ritterstrasse aufgestellt hatte.—F. PERTHES' LEBEN.
- Böhme was no inconsiderable publisher. Whenever a scientific work was offered to him, he called to his counsils an aged antiquary, who, summer and winter, presided at an open bookstall at the corner of the Grimmaer and the Ritter Strasse.—PERTHES' LIFE, EDINBURGH, 1858.
- The second-hand catalogue of Mr. Glogan Sohn in Hamburg is called *Der hamburger Antiquar*.
- Antiqh. Antiquarhandlung, Antiquarbuchhandlung** (Ge.) old book business.
- Antiquaria** (Ge.) second-hand articles; *Antiquaria aus dem Verlage*, remainders, new books reduced.
- Antiquariat** (Ge.) second-hand trade.
- antiq. antiquarisch** (Ge.) second-hand.
- Antiquarium** (Ge.) stock of old books.
- Anzahl** (Ge.) number; *nur in kleiner Anzahl gedruckt*, only a small number printed.
- appar** **apparuit** (La.) has appeared; *Tom. i ii. 1-4 (quantum apparuit)* all published.
- ap. apud** (Lat.) with, at the house of; a book is published *apud* . . .
- aquarelle** (Fr.) **Aquarel** (Ge.) water-colour.
- arbor-** (It.) tree, pedigree, genealogical tree.
- Archæologia**, "or Miscellaneous Tracts relating to antiquity," the periodical publication of the Society of Antiquaries.
- Arg. Argent. Argentorati** (La.) Strasbourg.
- arsberättelse** (Sw.) yearly report; the same as "Jahresbericht," *q. v.* The Scandinavian accents are omitted.
- assei** (It.) **assez** (Fr.) enough; *assei raro*, pretty scarce.
- Brama assai, poco spera, e nulla chiede.—TASSO.  
(Yearning, infinite; hope, little; prayer, none.)
- Atlante** (Ge.) atlases; the classical, as opposed to the British, inflection of the singular Atlas.
- atlante** (It.) atlas; *con atlante*, with atlas.
- auctor** (La.) increaser of the number of books, an author.
- Aufenthalt** (Ge.) stay, as when a train stops; *dreijähr Aufenthalt in Kgr. Siam*, three years' residence in Siam.
- aufgez. aufgezogen** (Ge.) mounted, or stretched on canvas; *aufgezogen in Mappe*, moun'ed, in portfolio; *a. m. Staeben*, mounted, with rollers; *desgl. lackirt*, the same varnished.
- Aufl. Auflage** (Ge.) edition; *neue Auflage*, new edition, in the sense of a fresh setting up of type.
- aufschlagen** (Ge.) to open, as a book.  
Emilia Galotti lag auf dem Pulte aufgeschlagen.  
—LEIDEN DES JUNGEN WERTHERS.
- Auftrag** (Ge.) commission, order.
- Auftritt** (Ge.) stepping on, scene of a play.
- aufziehen** (Ge.) to mount; *Titel aufgezogen*, title mounted.
- Aufzug** (Ge.) drawing up of the curtain; act, of a play.
- Augenblicksbildern** (Ge.) instantaneous pictures.
- Augusta Casarea** (La.) Saragossa.
- Aug. Taur. Augusta Taurinorum** (La.) Turin.
- Aug. Trev. Augusta Trevirorum** (La.) Treves.
- Aug. Vind. Augusta Vindelicorum** (La.) *Augusta* of the Vandals, Augsburg.  
Furious Frank and fiery Hun.—HOHENLINDEW.  
This is, one may say, topographical, for the scene of the battle is a short ride from Augsburg.
- Aurigny** (Fr.) Alderney. Nassau Senior's conversations with Thiers mention our defensive works at "Aurigny."
- a. aus** (Ge.) out of, from; *a. d. Engl.* (translated) from the English.
- Ausdehnung** (Ge.) extension.
- Ausführung** (Ge.) execution, as of the illustrations to a book.
- Ausg. Ausgabe** (Ge.) edition, in a less severe sense than "Auflage," *q. v.* Of easier virtue still is "Titel-Abdruck."
- ausgebessert** (Ge.) mended out. That is, if part of a leaf is gone, the place is (made out or) made good by mending.
- ausg. ausgewählt** (Ge.) chosen; *A. ausgewählte Märchen*, Andersen's select fairy tales.
- Ausland** (Ge.) what we call "abroad."
- ausländisch** (Ge.) foreign.
- OUTLANDISH. Vulgar; rustic; rude; improper. ENGLISH DICTIONARY.
- Auslieferungs-catalog** (Ge.) what English booksellers call a "trade catalogue," *q. v.*
- A. Ausschnitt** (Ge.) cut out, scientific paper taken from a "part" of transactions.
- Ausstattung** (Ge.) "get up," paper, print and binding; *Ausstattung im orient. Geschmack*, got up in the oriental manner.
- Auswanderung** (Ge.) emigration; *Auswanderungswesen*, system of emigration.
- av. avec** (Fr.) with.
- Baar** (Ge.) cash; *gegen Baar*, for cash.
- Bdchn. Baendchen** (Ge.) kind of minor volume, for which English has not an exact equivalent.
- baguette** (Fr.) stick, switch.
- Bd. Bde. Band, Baende** (Ge.) volume, volumes (literally "something bound," as volume originally meant but the roll in which shape books originally were): thus designated on a title-page:  
(I) ERSTER BAND.  
(II) ZWEITER BAND.  
(III) DRITTER BAND.  
(IV) Vierter Band.
- Banddeckel** (Ge.) volume-cover, cover; *die Banddeckel lose*, covers loose.

- bands** (En.) in bookbinding said of a book when the back has, as it were, cords at intervals under the leather. See "cordé."
- Bar** (Ge.) cash; new-fangled word.
- Barbezug** (neo-Ger.) that which is bought for cash.
- bas. **basane** (Fr.) sheep; *demi-bas.*, half-leather.
- Bas. **Basel** (Ge.) **Basilea** (It or La.) Basle.
- Bataafsche** (Du.) Dutch.
- Baudenkmaeler** (Ge.) monuments of architecture.
- Faukunst** (Ge.) architecture.
- Baumeister** (Ge.) architect.
- baz. **bazzana** (It.) tanned leather; *m. baz.*, half bound.
- Beamte** (Ge.) official.
- Befestigungswerke** (Ge.) fortifications.
- bef. **befoerdern** (Ge.) to forward.
- beide** (Ge.) both.
- beigef. **beigefuegt** (Ge.) **bijgevolgd** (Du.) added, attached; *met bijgevolgd vers.*, to which verses are appended; *mit sehr vielen beigefügten Anmerkungen in Hschr.*, with very many additional notes in MS.
- Beil. **Beilage** (Ge.) supplement.
- Beitr. **Beitrag** (Ge.) contribution.
- bejaard (Du.) old, in years.
- bek. **bekannt** (Ge.) **bekend** (Du.) known; *aller bek. Völker d. Welt* (of all the known people of the world) of all nations.
- Belagerung** (Ge.) **belegering** (Du.) siege.
- belangrijk** (Du.) valuable.
- Belletristik** (Ge.) *belles-lettres*; *belletr. In-halts*, of the nature of belles-lettres.
- bemerken** (Ge.) to remark, to observe, in ordinary life. See "beobachten."
- Bemerk. **Bemerkungen** (Ge.) remarks.
- benevens** (Du.) besides.
- beobachten** (Ge.) to observe, as the stars.
- Beobachtungen** (Ge.) observations.
- Bereidsamkeit** (Ge.) learning.
- Berg** (Ge.) mountain.
- Bergkunde** (Ge.) mining science.
- Bericht** (Ge.) report, as of a society's doings.
- beroehmd** (Du.) **beruehmt** (Ge.) famous.
- beschadigt** (Du.) **beschädigt** (Ge.) damaged; *am Rücken beschädigt*, back injured.
- beschreiben** (Ge.) to describe.
- beschrieben** (Ge.) written on; *Titel beschrieben*, title defaced by writing.
- beschrijving** (Du.) **Beschreibung** (Ge.) description.
- Bes. **Besitzer** (Ge.) proprietor.
- Bestellung** (Ge.) order, as for goods.
- bevel** (Du.) **Befehl** (Ge.) command.
- bevollm. **bevollmaechtigt** (Ge.) with full powers; *bevollm. Geschäftsführer*, manager with full powers.
- Bez. **Bezug** (Ge.) reference; *in Bezug zur Gegenwart*, with reference to the present time.
- bezw. **bezugsweise** (Ge.) in the way of procuring; *bedeutendes Lager, bezw. schnelle Besorgung*, a considerable stock, orders executed promptly.
- bibliograaf** (Du.) **Bibliograph** (Ge.) bibliophile (Fr.) bibliographer.
- Bibliothekar** (Ge.) librarian.
- bibliothèque** (Fr.) library.
- biddend** (Du.) praying.
- bijgenaamd** (Du.) surnamed.
- bijlagen** (Du.) supplements, additions; *met gedrukte en geschrevene bijlagen*, with printed and MS. additions.
- bijw. **bijwerk** (Du.) details, accessories (we say by-play).
- "For children in England take a pleasure in breaking What children in Holland take a pleasure in making."
- bijzonder** (Du.) special, separate.
- Bildflaech** (Ge.) picture's surface; *die Höhe u. Breite der Bildfläche (ohne Papierrand) ist in Cntrn. angegeben*, the height and breadth of the picture without the margin, is given in centimetres.
- Bildhauer** (Ge.) hewer of pictures, sculptor.
- billet** (Fr.) note; *bill. a.s. (billet autographe signé)*, signed autograph note.
- Billet** (Ge.) "railway-ticket"—pronounced half French-fashion.
- bis** (La.) twice; in a catalogue it means that an article is repeated; in a French theatre that a song is wanted sung again—the English of which is *eng-core*.
- bladen** (Du.) **Blaetter** (Ge.) leaves.
- blad. **bladzijde** (Du.) leaf's side, page; *Ruim 70 bladz.*, occupying 70 pages.
- Blatt** (Ge.) leaf.
- blauw** (Du.) blue.
- Bleistift** (Ge.) pencil; *mit Bleistiftnoten überschrieben*, written over with pencil; *Bleistiftnoten am Rande*, pencil-marks on margin.
- bloem** (Du.) flower.
- blootshoofds** (Du.) bare as to the head.
- Blumen** (Ge.) flowers.
- Bluthochzeit** (Ge.) Massacre of St. Bartholomew.
- boekenkamer** (Du.) book-room, library.
- boekhandelaar, boekverkooper** (Du.) bookseller.
- boekvertrek** (Du.) book-room.
- Bog. **Bogen** (Ge.) sheet, in so far as books are concerned; otherwise "a bow that is bent." In this case it is a sheet of paper bent double. The English bow means, sometimes, that the body is bent; a ship's bow, that the beams are bent.
- Bononiæ** (La.) Bologna, or Boulogne.
- bont** (Du.) parti-coloured.
- book-handler** (En.) a name which has been adopted by some booksellers and some librarians. *Buchhändler*, we know, is German for bookseller. If *Buch* is dealt with as *Kuchen* is served à l'anglaise below, and *Händler* treated according to the English method with the name of a celebrated composer, which makes it "handle" to the ear, we arrive at "book-handler."
- And the *kuchen*\*—Emma has learnt German for seven years in Chalkshire, and pronounces the word "cooken."—OUGHT WE TO VISIT HER?
- borst** (Du.) bust; *borststuk*, breastplate, bust.
- bosch** (Du.) wood.
- bouquet** (Fr.) nosegay; *la nation bouquetière*, France.
- bouquiniste** (Fr.) second-hand bookseller, not of the first order.
- bouquins** (Fr.) old books, when they are like old clothes.

\* In a vocabulary we have to say *Kuchen*.

**boutique** (Fr.) shop; *la nation boutiquière*, England.  
**boutons** (Fr.) knobs, in the binding of a book.  
**bouwkundig** (Du.) skilled in architecture; *bouwkundige ontwerpen* (Entwürfe) architectural sketches.  
**houwm bouwmeester** (Du.) architect.  
**boven** (Du.) above.  
**bovengenoemde** (Du.) above-named.  
**brand** (Du.) fire; *hierin 4 platen van den brand*, with four plates of the fire—at Amsterdam.  
**braunfleckig** (Ge.) brown-spotted, foxed.  
 Brschw. **Braunschweig** (Ge.) Brunswick.  
**brief** (Du.) Brief (Ge.) letter; *Briefchen*, note.  
**bril** (Du.) pair of spectacles.  
**Brindisi** (It.) **Brundisium** (La.).  
 I like the language, that soft bastard Latin.—BYRON.  
**Brixia** (La.) Brescia.  
**br. broché** (Fr.) **broschirt** (Ge.) sewed, stitched as might be done by a needle (similar to that of a brooch) pushed sideways through the leaves.  
**brochure** (Fr.) pamphlet.  
**bronnen** (Du.) sources; *beschreven naar de nieuwste bronnen*, described from the most recent authorities.  
**broschirt** (Ge.) sewed, stitched, stabbed through, as pamphlets sometimes are.  
 Brosch. **Broschüre** (Ge.) pamphlet; *Brosch. üb. Austr. aus neuerer Zeit*, seven recent Australian pamphlets.  
**bruni** (Fr.) become brown; *papier fort bruni*, paper much discoloured.  
 Brux. **Bruzelles** (Fr.) Brussels.  
 Buchb. **Buchbinderei** (Ge.) bookbinding business.  
 Buchdr. **Buchdruckerei** (Ge.) printing office.  
**Buchhaendler** (Ge.) bookseller.  
 Buchhg. **Buchhandlung** (Ge.) bookselling (business).  
**buikspreker** (Du.) ventriloquist.  
**Buitenland** (Du.) foreign country, abroad.  
 The word reminds one of the Scotch "but and ben."  
**Buntdruck** (Ge.) colour printing.

**cabinet de lecture** (Fr.) reading-room.  
**Cabinetsrath** (Ge.) cabinet councillor.  
**cachet** (Fr.) seal on a letter. In catalogues of autographs \* is a sign for this.  
**capitalize** (Am.) the employment or management of capital letters. Probably, authorize means to write a book.  
**capitals** (En.) letters at the beginning of a word to denote chief or capital importance. If I write—  
 Cicero de finibus a J. S. Reid,  
 a printer, with a turn for capitals, gives me —  
 Cicero de Finibus, A. J. S. Reid  
 Shakspeare used capitals to show where stress was to be laid, in speaking.  
**caput** (La.) head, (heading of) chapter.  
 carat. **caractères** (Fr.) letterpress; *caract. goth*, black letter. For the Latin races Teutons are barbarians, and their writing Gothic. See note †, page 21.  
*There were his young barbarians all at play, There was their Dacian mother,—he their sire, Butchered to make a Roman holiday!*

CHILD HAROLD.

**caratteri** (It.) letters, type; *in grossi caratteri in rosso e nero*, printed large in black and red.  
 car. **cardinal** (Du.) *J. Masarinus card. zittende in een stoel*, Cardinal Mazarin sitting in a chair.  
 A **caret** (La.) is wanting, the name for the mark made in proofs to show where an insertion is to be made.  
**cartoncino** (It.) thin pasteboard; *cart. int.*, boards, uncut.  
 cart. **cartonné** (Fr.) in paper boards.  
 cart. **cartonnirt** (Ge.) in paper boards—Teutonised French.  
**casa** (It.) case, house; something with four sides and a top; *nelle mie case*, at my establishments.  
**ceder** (Fr.) to part with, to (be) sold.  
 Cm. **Centimeter** (Ge.) 60 Cm. *langes Ansicht*, a view sixty centimetres long.  
**cercle** (Fr.) club; *Cercle de la librairie*, book-sellers' association.  
**chainette** (Fr.) *c. et garniture de coins*, small chain and fittings to the corners.  
**caractère** (Fr.) letter, type; *char. ital.* (1522, in Roman letter).  
**chiava** (It.) key.  
**chiesa** (It.) church.  
**chiromantia** (La.) **Chiromantie** (Ge.) palmistry.  
**Chirurg** (Ge.) **chirurgien** (Fr.) surgeon.  
 Christ. **Christiania** (No.) town.  
**Churfuerst**, **Churfuerstens** (Ge.) elector, of an elector.  
**Churfuerstenthum** (Ge.) electorate.  
 churfürst. **churfuerstlich** (Ge.) electoral; *ch. sächs.* Saxon.  
**ciascuno** (It.) each; *saranno 10 fasc. ciascuno a l. 3.*, there will be ten parts at three francs (lire) apiece.  
**ci-dessus** (Fr.) above this.  
**cijferkunst** (Du.) arithmetic.  
**cimeliotheca** (Gr.; La.) collection of rarities. A catalogue of Mr. T. O. Weigel in Leipzig, which quoted block books, was thus named.  
 CIMELIUM. Digne d'être placé dans un cabinet de raretés.—DICTIONNAIRE DE BOURBOIS.  
 ca. **circa** (La.) about, in the sense of nearly, applied to a date or a presumed publishing price.  
**Clavier** (Ge.) pianoforte.  
**clavis** (La.) clef (Fr.) key.  
**Cleef** (Du.) Cleves.  
**Coadjuteur** (Fr.) Cardinal de Retz.  
**Coblence** (Fr.) Coblenz.  
**Coeln** or **Koeln** (Ge.) Cologne.  
**College** (Ge.) **collègue** (Fr.) colleague.  
**colon** (En.) a note in punctuation.  
**Colo.** (Sp.) **Colombo** (It.) Columbus.  
 Col. **Colon**, **Colonis** (La.) Cologne.  
**colossal** (Fr.) **colossal** (Ge.) vast; *da hat er sich ganz colossal amüsirt*, "and he amused himself prodigiously"—I have heard the president say in relating a story of one of his *confrères* to an admiring table of "commercial."  
 —Hein! s'écria Lecoq, est-il assez colossal, mon papa Tiraucclair?  
 —Pyramidal! renchérit ironiquement Gervol.  
 —L'AFFAIRE LEROUGE.

- col. **coloured** (En.) The abbreviation is touched upon at page 136.
- colp. **colportage** (Fr.) hawking, itinerant bookselling.
- comes** (La.) count; *Gasparus, comes de Colligni*, Gaspard, Count of Coligny.
- commerce** (Fr.) trade, business; *pas en commerce*, not in trade, out of print; *ouvr. non destiné au commerce*, privately printed book.
- commercio** (It.) business; *non posto in commercio*, not to be had in the ordinary way of trade, privately printed.
- Commis** (Ge.) clerk, one of many adopted French words, such as *conducteur* for "railway guard."
- commis-voyageurs** (Fr.) commercial travellers.
- Comm. **Commissionaer** (Ge.) agent, chiefly such as, in Leipzig, keep a stock of distant publishers' books.
- Componist** (Ge.) composer.
- comptant**, au (Fr.) money down, for cash.
- c. **con** (It.) with; *c. fig.* = *con figure*, with plates.
- conchiglie** (It.) shells; *c. carta geol. e 8 tav. (di conchiglie)* with geol. map and 8 plates, of shells.
- concurrence** (En.) assent, agreement.
- concurrence** (Fr.) **Concurrenz** (Ge.) competition, rivalry.
- Condéus** (La.) Condé; *Lodovicus Borbonius princeps C.*, Louis de Bourbon, prince de Condé.
- à C. **à Condition** (Ge.) on approval, inspection, or sale; the opposite to "fest," *q.v.*
- cf. **confere** (La.) compare; *conference*, a bringing together or collation of opinions.
- Confl. **Confluent** (La.) Coblenz, at the "confluence" of the Rhine and the Moselle.
- confrère** (Fr.) associate, member of a guild, as a bookseller might be.
- conservation** (Fr.) preservation; *d'une conservat. mediocre*, in middling condition.
- Conz** (Ge.) town, at the "confluence" of the Moselle and the Saar.
- cdé. **cordé** (Fr.) bands; *vel. cdé.*, vellum bands.
- cordobeso** (Sp.) of Cordova.
- cordoni** (It.) "bands," on the back of a book.
- coro** (It.) chorus.
- Correcturbogen** (Ge.) proof-sheets.
- costumbres** (Sp.) manners, customs.
- coupé** (Fr.) cut; *non coupé*, uncut, the leaves not cut open, speaking of a second-hand book.
- crom (It.) "chromos;" *tav. in crom*, chromolithographic plates.
- croquis** (Fr.) sketch.
- cros. **crostoso** (It.) grained; *perg. crost.*, "crusty," large grained vellum.
- cr. 8vo. **crown octavo** (the "novel" size) about 7½ by 5 inches; Mr. Charles Reade's superb *Woman-hater*, 3 vols., is an example.
- c. **cuir** (Fr.) leather; *gr. s. c. (gravé sur cuir)*, stamped (?) on leather binding.
- cuire** (Fr.) to cook; *dure à cuire*, said of a man who is not easily done, a "tough customer" to deal with.
- cul de lampe** (Fr.) tail-piece.
- Culturgeschichte** (Ge.) history of civilisation.
- culturg. **culturgeschichtliche** (Ge.) adj. relating to the above.
- c. **cum** (La.) with.
- Cyropædia** (Gr.) education of Cyrus, *Institutio Cyri* being the Latin.
- d. v.; d. veau. **dans veau** (Fr.) in calf, calf.
- dargestellt** (Ge.) set forth, expounded.
- das** (Ge.) that, pronoun.
- dass** (Ge.) that, before a verb.
- d. **date** (Fr.) date; *s. date*, without date.
- dauern** (Ge.) to last, to endure; *wie lange dauert es*, how long will it take?
- decoupé** (Fr.) cut off; *la marge supér. (ieure) du titre decoupé*, the upper margin of the title cut off.
- d. **decoupure** (Fr.) *d. au titre remonté*, place left by cutting off made good.
- dedic. **dedicace** (Fr.) dedicatory; *éptre dedic.*, letter of dedication.
- dele** (La.) do out, erase, imperative of *deleo*.
- del. **delineavit** (La.) he drew.
- dln. **deelen** (Du.) parts; same as the German *Theile*.
- demande** (Fr.) order, inquiry. If booksellers advertise for books they are seeking, the lists are *demandes*.
- d. **demi** (Fr.) half; *d.r. (demi reliure)*, half binding.
- demnaechst** (Ge.) *demnächst erscheint*, is (to be) published immediately.
- Denkmal, Denkmæler** (Ge.) monument, monuments.
- Denkschrift** (Ge.) memorial, memoir.
- d. **der** (Ge.) inflection of *die*, the; *in d. lyb. Wiüste*, in the desert of Lybia.
- derelié** (Fr.) unbound, binding gone.
- derselbe** (Ge.) *dezelfde* (Du.) the same.
- Detm. **Detmold** (Ge.) name of a town.
- deugd** (Du.) virtue.
- deutlich** (Ge.) plain; *deutliches Manuscript*, plainly written manuscript.
- deutsch** (Ge.) German.
- Deutschland** (Ge.) Germany.
- dicht** (Ge.) thick, obscure.
- dichter** (Du.) **Dichter** (Ge.) poet, one who makes—obscure.
- Dichtung** (Ge.) poetry; *Wahrheit und Dichtung*, truth and—poetry indistinguishably mixed.
- Apropos de ses *Affinités*, il me dit: "Elles ne renferment pas un ligne qui ne soit un souvenir de ma propre vie, mais il n'y a pas un ligne qui en soit une reproduction exacte.—Il en est de même pour l'histoire de Sesenheim."—GÖTTE, CONVERSATIONS.
- Diedenhofen** (Ge.) Thionville.
- dief (Du.) **Dieb** (Ge.) thief; *dief der diamanten*, the man who stole the diamonds.
- diff. **differe** (Fr.) differs; *reliure diff.*, binding not uniform.
- dijst (Du.) demi-figure.
- Disp. **Disponenda** (Ge.) books carried forward at settlement, because unsold. In Germany it is a custom to send new books from the publishing house, *als neu*, that booksellers may exhibit them. At the Easter fair, unsold copies go to the next account as *Disponenda*, if the publisher does not call them in.

**Dom** (Ge.) cathedral, *domus domini*.

**domande** (It.) orders.

**Donau** (Ge.) Danube.

**donec** (La.) until; *donec corrigatur* (said of *Quesnel*, *Deux censures*, 1688), until it has been altered.

*Donec abluerim flumine vivo.*—VIRGIL.

**Donnerstag** (Ge.) Thunder-day, Thor's-day, Thursday.

**donum** (La.) gift; *ex dono auctoris*, a present from the author.

**doodshoofd** (Du.) death's-head, skull.

**door** (Du.) by, through; *d. Minerva opgehonden*, held up by Minerva.

**door** (En.) an opening by which you enter.

**Doré** (Fr.) a celebrated artist.

**d. doré** (Fr.) gilt; *d. s. t. (doré sur tranches)*, gilt edges. *Tranche* (trench) is the kind of gutter which is formed by the concave edges of a book.

**dos** (Fr.) back; *dos de vcllin*, vellum back.

**dove** (En.) bird of the pigeon family.

**Dove** (Ge.) physicist, whose "isothermal lines" are famous.

**dove** (Am.) imperfect form of the verb "dive."

The shark dove out of sight.

FORE AND AFT. *Boston*, 1883.

Thus, if we want to say "They lived and loved," it must take the improved form, "They lo(h)ve and lo(h)ved."

**dragend** (Du.) bearing; *engelen zijn wapen dragende*, coat of arms supported by angels.

**Dramaturg** (Ge.) playwright.

**Drieënheld** (Du.) **Dreieinigkeit** (Ge.) Trinity.

**dringend** (Ge.) urgent; *dringend ersucht*, urgently requested.

**Druck** (Ge.) print, or the printing; *Druck und Verlag v.*, printed and published by; *O. O. f. u. Dr.*, without place of publication, date, or printer's name.

**Dr. Drucker** (Ge.) printer.

**druk** (Du.) print; *druk voor den namen*, proof before letters.

**duim** (Du.); *de duim en voorvinger*, thumb and forefinger.

**duitsch** (Du.) German.

**Dunkirchen** (Ge.) **Dunkerque** (Fr.) Dunkirk.

**12mo. duodecimo** (*vulgo dicitur* "twelve-mo") about 6½ by 4½ inches, the size of *Colenso's Arithmetic*.

**durchgesehen** (Ge.) seen through, revised.

**durchlochert** (Ge.) through-holed = with a hole through it—as a book which has come in a nailed-up case.

**durchschossen** (Ge.) *mit Papier durchs.*, interleaved.

**eadem editio, idem liber** (La.) the same edition, the same book.

**eau-forte** (Fr.) etching.

**ebarbé** (Fr.) shaved round, edges trimmed.

**eben** (Ge.) even, *etiam*, exactly; *so eben*, just; *so eben erschienen*, just published.

**ebd. ebend. ebendasselbst** (Ge.) the very same place, of publication.

**écailé** (Fr.) *veau écailé*, calf binding rubbed.

**eccez. eccezione** (It.) *ad eccez.*, with the exception.

**echtgenoot** (Du.) consort, spouse.

**écuyer** (Fr.) **escuyer** (Du.) esquire.

**edelgesteente** (Du.) precious stone.

**éditeur** (Fr.) publisher.

**eeuw** (Du.) age, century.

**effacé** (Fr.) obliterated; *au titre un nom effacé*, a name gone from the title.

**égal** (Fr.) equal; *reliure égale*, binding uniform; *c'est égal*, it is all the same.

**Ehrendame** (Ge.) maid of honour.

**Eidgenossenschaft** (Ge.) confederation; *helvet. Eidg.*, Swiss confederation.

**eifersüchtig** (Ge.) jealous.

**eifrig** (Ge.) zealous.

**eigenhaendig** (Ge.) **eigenhandig** (Du.) autograph.

**eik, eiken** (Du.) oak, oaken.

**Einb. Einband** (Ge.) binding, of a book.

**Einbanddeckel** (Ge.) "cases," the technical name for cloth covers which are sold by publishing houses for binding isolated volumes of a periodical. Thus they correspond with volumes which have been or may be bought in a bound state.

**eingel. eingeleitet** (Ge.) introduced; *übersetzt u. eingeleitet v. A. Strodtmann*, translated, with introduction, by A. S.

**Einl. Einleitung** (Ge.) introduction; *m. Einl. v. H. Heine*, with a preface by Heinrich Heine.

**Einrichtung** (Ge.) arrangement.

**Einwanderung** (Ge.) immigration.

**ejusd. (La.)** of the same; *ejusdem auctoris*, by the same author, speaking of books;

*ejusdem farinae*, the same tap.

**el. elegant** (Fr. or Ge.) elegant; *elegant gebunden*, in elegant binding.

**eliotip. (It.)** heliotype.

**elkander** (Du.) each other.

**Elsass** (Ge.) Alsace.

**elsäss. elsassisch** (Ge.) Alsatian.

**Elvezia** (It.) Switzerland.

**émaux** (Fr.) enamels.

**empire** (It.) *per empire la lacuna dell' originale, tra, &c.*, in order to fill the hiatus of the original between (pages).

**empirer** (Fr.) to make worse, to spoil.

**en** (Du.) and.

**enchère** (Fr.) *vente à l'enchère*, sale by auction.

**endomm. endommagé** (Fr.) damaged; *reliure endomm.*, binding injured.

**Engel** (Ge.) angel.

Most of us remember the story of captive English children in Rome, whose beauty inspired the pun, *Non Angli, sed angeli*.

**Engelland, England** (Ge.) England.

*Engelland beweinst du deinen König nicht?—OLD PAMPHLET.* (It is Charles II. (?) we are to be sorry for.)

**Enkel** (Ge.) grandchild.

**enlevé** (Fr.) taken away, removed; *morç. au titre enlevé*, part of the title gone; *qq. ff. enlevées*, some leaves missing.

**enthauptet** (Ge.) beheaded.

**e. entre** (Fr.) among; *e. a. (entre autres) contre Echarde écrit*—said of a book.

**Entwicklung** (Ge.) development.

**entw. entworfen** (Ge.) sketched, drawn; as a map.

**Entw. Entwurf** (Ge.) outline, sketch, drawing.

**epr. épreuve** (Fr.) ordeal, proof as of a print.

- épuisé** (Fr.) exhausted, out of print.  
**Erben, Erbin** (Ge.) heirs, heiress.  
**Erdball** (Ge.) earth-ball, globe; *die Algen Europas, mit Berücksichtigung des ganzen Erdballs*, the algae of Europe, with reference to those of the world in general.  
**Erdbeschreibung** (Ge.) earth-description, geography.  
**Erdumsegler** (Ge.) earth-round-sailor, circumnavigator.  
**Erfinder** (Ge.) discoverer.  
**Erfindung** (Ge.) invention.  
**ergaenzen** (Ge.) to complete; *handschriftlich ergänzt*, completed in MS.; as a torn title.  
**Ergaenzungsblaetter** (Ge.) completion-leaves, a periodical whose office it is to complete, e.g. a perpetual supplement to a cyclopædia.  
**Ergaenzungshefte** (Ge.) completion-parts, supplements.  
**Erklärung** (Ge.) explanation, making clear; *klar* = clear.  
**Erl. Erlangen** (Ge.) town.  
**Erläut. Erläuterungen** (Ge.) explanations.  
**erledigt** (Ge.) made void, settled, as an invoice when its amount is charged.  
**Eroberer** (Ge.) conqueror.  
**ersch. erscheinen** (Ge.) to appear; *mehr erschien* (impf.) *nicht*, no more has been published.  
**erschienen** (Ge.) past participle of *erscheinen*, to appear or be published; *so viel erschienen*, all (that has been) published; *mehr ist nicht erschienen*, no more is published.  
**erwählt** (Ge.) elected.  
**erwähnt** (Ge.) mentioned; *von Brunet nicht erwähnt*, not named by Brunet.  
**Erzaehlung** (Ge.) story, tale.  
**Erzbischof** (Ge.) archbishop.  
**erziehen** (Ge.) to bring up.  
**Erziehung** (Ge.) bringing up, education.  
**erzogen** (Ge.) brought up.  
**Erzstift** (Ge.) archbishopric.  
**esaurito** (It.) exhausted, out of print.  
**eseguito** (It.) executed, as an illustration.  
**es. esemplare** (It.) copy; *b. es. (bell' es.)*, fine copy.  
**Essen** (Ge.) in geography and in catalogues, a town.  
**essen** (Ge.) a verb, in Germany active, "to eat." There used to be, and may be is, a book on Berlin, entitled *Berlin, wie es i(s)st —und trinkt*.  
**Essl. Esslingen** (Ge.) town.  
**estampes** (Fr.) prints.  
**E. estratto** (It.) literally an "extract;" a paper taken out of a volume or part of a learned body's transactions, not having been separately published. For the opposite, see "Separat-Abdruck."  
**ét. état** (Fr.) state—of life, condition; *grandes marges, parfait état*, large margin, in perfect order.  
**etiam** (La.) yes, also; *vide etiam*, see also.  
**etrennes** (Fr.) presents.  
**etsen** (Du.) to etch.  
**e. etser** (Du.) *graveur à l'eau forte*, etcher.  
**even** (Du.) equaliy.  
**excudebat** (La.) he printed; ("cum tabulis," we may suppose) *in ære excusis*, copperplate.  
**Exeget** (Ge.) commentator.  
**exemplaar** (Du.) **exemplaire** (Fr.) **Exemplar** (Ge.) copy, of a book.  
**exx. exemplaires** (Fr.) copies.  
**expediren** (Ge.) to despatch.  
**Expeditio Cyri** (La.) another name for Xenophon's *Anabasis*.  
**Expedition** (Ge.) office, place for sending out.  
**faam** (Du.) fame.  
**Fachkreisen** (Ge.) circles of customers of similar pursuits.  
**Fahrplaene** (Ge.) time bills.  
**fakkel** (Du.) torch.  
**Fall** (Ge.) case; *falls*, in case.  
**fasc. fasciculus** (La.) part of a work.  
**fat. fatigué** (Fr.) worn; *rel. fat. (relire fatigué)*, binding worn.  
**fec. fecit** (La.) he made, as of a statue.  
**fehlen** (Ge.) are lacking, wanting; *die letzten Seiten fehlen*, the last leaves missing.  
**Feldherr** (Ge.) military commander.  
**Feldzug** (Ge.) campaign.  
**Felsengebirge** (Ge.) Rocky Mountains, of N. America.  
**ferm. fermoirs** (Fr.) clasps.  
**ferner** (Ge.) farther; *nicht ferner erschienen*, no more (has been) published.  
**ferrovie** (It.) railways.  
**fest** (Ge.) certain, secure; *feste Bestellung*, an article ordered "out and out." The term answers to the East Indian "puckah" (phonetic spelling); a brick and mortar house being puckah, as opposed to "wattle and dab."  
**Festung** (Ge.) fortress.  
**ff. feuilles** (Fr.) leaves.  
**f. feuillet** (Fr.) *f. d'alb. (feuillet d'album)*, leaf of an album, on which an autograph might be found.  
**Fibel** (Ge.) primer.  
**fig. figure** (Fr.) illustration, diagram.  
**figg. figures** (Fr.) *av. figg. (avec figures)*, with plates, as in a medical book; *figg. (figures) sur bois*, wood engravings.  
**Filiale** (Ge.) branch businesses.  
**Filh. Filialhandlung** (Ge.) branch business.  
**filologia** (It.) philology.  
**filosofia** (It.) philosophy.  
**fin** (Fr.) **fine** (It.) **finis** (La.) end, of a book.  
**Fiorenza** (It.) Florence, city of flowers; earlier spelling.  
**Firenze** (It.) Florence.  
**fisicho, fisico** (It.) physical; *scienze fisiche*, natural sciences, physics.  
**fisiologico** (It.) physiological.  
**fleckig** (Ge.) spotted.  
**Fleischhalle** (Ge.) meat market.  
**fleuron** (Fr.) wreath of flowers.  
**Floetenvirtuos** (Ge.) amateur of the flute.  
**Flor. Florence** (Fr.) Florence.  
**foderato** (It.) lined.  
**foglio** (It.) sheet of paper; *fogli chiusi*, uncut.  
**fol. folio** (*subaudi* "demy") about 17 × 11 inches. The *Illustrated London News*, familiar to every one, illustrates this size.  
**folleto** (Sp.) pamphlet, small book.  
**fc. foolscap** (En.) octavo, 6½ × 4½; *quarto*, 8½ × 6½; *folio*, 13½ × 8½ inches.  
**forestieri** (It.) strangers.  
**format** (Fr.) **Format** (Ge.) speaking of a book, the size; *qu. 8-Format*, oblong 8vo.

**Formschneider** (Ge.) wood engraver.  
**Forschungreisender** (Ge.) explorer.  
**fort** (Fr.) thick, strong; *papier fort*, thick paper; *un fort volume*, a thick volume.  
**fortgeführt** (Ge.) continued.  
**Fortschritt** (Ge.) progress; *Fortschritte*, steps forward; *Fortschritte im Gebiete der Chemie*, progress in chemical science.  
 Lives of great men all remind us,  
 We can make our lives sublime,  
 And departing, leave behind us  
 Fort prints in the sands of time.  
 LONGFELLOW, QUOTED IN A GERMAN PAPER.  
**Fortsetzung** (Ge.) continuation.  
**fotograf.** **fotografico** (It.) photographic.  
**fraai** (Du.) *fraai g. schildert*, nicely sketched.  
**franco** (Ge.; It.) carriage paid.  
**Francof.** **Francoforti** (La.) Frankfurt.  
**Frankreich** (Ge.) kingdom of the Franks, France. The annexation of Savoy and Nice was preceded by "frank" explanations.  
**Fransch** (Du.). **franz. franzoesisch** (Ge.) French.  
**Fratelli** (It.) brothers, a parallel expression to *Gebrüder*, which see.  
**Frau** (Ge.) lady; *Frauenkirche*, Church of Our Lady.  
**fregi** (It.) *fregi minori*, slight stains.  
**Freiheitssaenger** (Ge.) bard of freedom.  
**freilich** (Ge.) "to be sure."  
**Freiw.** **Freiwilliger** (Ge.) volunteer.  
**fresche** (It.) *le incisioni sone fresche*, bright impressions.  
**Freund, Freundin** (Ge.) friend; *W. v. Humboldts Briefe an eine Freundin*, H.'s letters to Charlotte Diède.  
**fruchtbar** (Ge.) fertile.  
**fruchtbringend** (Ge.) profitable.  
**Fuehrer** (Ge.) guide.  
**Futt.** **Futterall** (Ge.) tuck.  
  
**galakleeding** (Du.) holiday attire.  
**Gand** (Fr.) commonly called *Ghent*. Belgic town. English history has a John of "Gaunt."  
**Gattin** (Ge.) spouse, consort.  
**geb.** **geborne** (Ge.) born; *Charlotte v. Schiller, geb. v. Lengefeld*, Charlotte von Schiller, née von Lengefeld.  
**Gebrauchspuren** (Ge.) traces of use; *etwas gebraucht*, somewhat used (in appearance).  
**Gebrueder** (Ge.) brothers, when they compose a firm.  
**geconserveerd** (Du.) preserved; *good geconserveerd*, in good order.  
**gedenksteen** (Du.) memorial stone.  
**Gedichte** (Ge.) poems.  
**geel** (Du.) **gelb** (Ge.) yellow.  
**Gefaehrte** (Ge.) companion.  
**gef.** **gefaelligst** (Ge.) "please;" *zur gefälligen Beachtung*, please take notice; *Was gefällt?* what is your pleasure?  
**gefangen** (Ge.) taken; *bei der Erstürmung von Amiens gefangen*, taken at the storming of Amiens.  
**Gegend** (Ge.) district, neighbourhood.  
**Gegentheil** (Ge.) opposite; *im Gegenteil*, on the other hand.  
**gegr.** **gegruendet** (Ge.) founded, established.  
**geharnast** (Du.) in armour.

**geheel** (Du.) all, the whole of; *geheel verschillend*, entirely different.  
**geh.** **geheftet** (Ge.) sewed or stitched.  
**Geh. R.** **Geheimer Rath** (Ge.) Privy Councillor.  
**Geheimniss** (Ge.) a secret; *alchym. Geheimnisse*, the secrets of alchemy.  
**gehorsamst** (Ge.) most obedient.  
**gekleurd** (Du.) coloured.  
**gekr.** **gekroent** (Ge.) **gekroond** (Du.) crowned; *gekrönte Preisschrift*, prize essay, *ourrage couronné*.  
**Gelehrter** (Ge.) *savant*, man of science.  
**gelobt** (Ge.) *d. g. Syria u. Palestina oder gelobten Lands*, of all Syria and Palestine, or the promised land.  
**Gemahlin** (Ge.) **gemalin** (Du.) spouse.  
**genau** (Ge.) exactly.  
**Genehmigung** (Ge.) permission.  
**Gènes** (Fr.) Genoa.  
**Genève** (Fr.) Geneva.  
**Genf** (Ge.) Geneva.  
**genoemd** (Du.) named.  
**Genova** (It.) Genoa.  
**Genua** (Ge.) Genoa.  
**genuesisch** (Ge.) Genoese.  
**gepeins** (Du.) *in gepeins*, meditating.  
**Geraethe** (Ge.) effects, furniture.  
**Geraethschaften** (Ge.) tools, implements.  
**gesamm.** **gesammelt** (Ge.) collected; *Alexander Graf von Württemberg, gesamm. Gedichte, Stg.*, collected poems of the Count of Württemberg, *Stuttgart*.  
**Gesandter** (Ge.) ambassador.  
**Gesang** (Ge.) canto, chant.  
**Geschaeft** (Ge.) business.  
**geschäfl.** **geschaeflich** (Ge.) belonging to business.  
**geschaetzt** (Ge.) from *Schatz*, a treasure-prized, valuable; *geschätzte Ausgabe*, valuable edition.  
**Geschenk** (Ge.) present, gift.  
**Geschichte** (Ge.) **geschiedenis** (Du.) history; *Geschichten*, stories.  
**Geschichtsschreiber** (Ge.) historian.  
**geschieht** (Ge.) is done, takes place; in form a good deal like *agitur*.  
**Geschmack** (Ge.) taste.  
**gesneuveld** (Du.) killed.  
**Gespenst-er** (Ge.) ghost, ghosts; *Gespenster-Erzählungen*, ghost stories.  
**gest.** **gestempelt** (Ge.) stamped, as a library copy of a book has often a stamp on the title-page; not stamped as a letter would be by putting what is called a stamp on it. The adhesive stamp is, in German, called *Freimark*.  
**ges.** **gesucht** (Ge.) sought, in request; *gesucht wegen d. zahlreichen Kupfersticken*, valued for its many copper-plates.  
**getal** (Du.) a number.  
**geteekend** (Du.) marked, drawn.  
**getoedtet** (Ge.) killed.  
**gevangenis** (Du.) prison; *achter him te gevangenis te Gouda*, behind him the prison of Gouda.  
**gevoerd** (Du.) carried.  
**gevouwen** (Du.) folded.  
**gewaad** (Du.) garment; *prachtgewaad*, fine clothes; *in wed. gewaad*, in widow's weeds.  
**Gewaesser** (Ge.) waters.

**geweer** (Du.) **Gewehr** (Ge.) arm, musket.  
**gewohnt** (Ge.) **gewone** (Du.) used.  
**gewonnen** (Ge.) gained; *gewonnenes Gefecht*, battle gained.

**giappon.** **giapponico** (It.) Japanese.

**ginnasi** (It.) schools, *gymnasia*.

**giuoco** (It.) game; *giuoco delle carte*, playing cards.

**Glasmalerei** (Ge.) painting on glass.

**G. S. Glasschilder** (Du.) painter on glass.

**gleich** (Ge.) equal; *es bleibt sich gleich*, it is all the same; *gleich!* quickly.

**gleichartig** (Ge.) similar.

**gleichz.** **gleichzeitig** (Ge.) on the spot; *gl. Handzeichnung*, sketch taken on the spot.

**gli** (It.) the; *per gli altri vol. vedi pag. 15*, for the other volumes see page 15.

**Godgeleerdheid** (Du.) divinity.

**G. Goldschnitt** (Ge.) gilt edges; *Lwd. m. G.*, cloth, gilt edges; *Prachtb. m. G.*, handsome binding, with gilt edges.

**gordijn** (Du.) curtain.

**goth.** **gothique** (Fr.) Gothic; *imp. goth. en rouge et n.*, black-letter printing in red and black.

**Gött.** **Goettingen** (Ge.) famous university town of Germany.

Sun, moon, and thou, vile world, adieu!  
 Which kings and priests are plotting in;  
 Here doomed to starve on water gruel,  
 I no more shall see the University of Göttingen.—CANNING.

Those were the days of British supremacy on the continent—in pronunciation.

**gouaches** (Fr.) body water colour.

**grabados** (Sp.) engravings.

**Gradnetz** (Ge.) *Gradnetz-Atlas*, maps blank all but the degrees of latitude and longitude.

**graf** (Du.) grave; *grafmonument*, sepulchral monument.

**Graf** (Ge.) count; *gräflich*, of counts.

**gran** (It.) familiar for *grande*; *gran folio*, large folio; *Gran' Cane* (Great Dog), chief magistrate of Verona.

**gr.** **grand** (Fr.) high, tall.

**Gratien** (Du.) the Graces.

**Graubuenden** (Ge.) *pays des Grisons*, the Grisons.

**graveur** (Du. and Fr.) engraver; *z. n. v. g. (zonder naam van graveur)*, without engraver's name.

**grav.** **gravures** (Fr.) plates, engravings;

*gr. s. b. (gravures sur bois)* wood engravings; *avec 3 pl. et nombr. gr. s. b. d. vau le suppl. br.*, with three plates and numerous wood engravings, calf, supplement sewed.

**Gretchen** (Ge.) diminutive of Margaret.

**greve** (It.) seriously; *carta greve cylindrata*, the leaves badly wormed.

**griechisch** (Ge.) **Grieksch** (Du.) Greek.

**groep** (Du.) **groupe** (Fr.) group.

**Gron.** **Groningæ** (La.) Groningen.

**grooter** (Du.) **groesser** (Ge.) *veel grooter*, much larger.

**gr.** **gross** (Ge.) large.

**Gross-Almosenier** (Ge.) Grand Almoner.

**Grossherzog** (Ge.) Grand Duke.

**grosshr.** **grossherzogliche** (Ge.) Grand-ducal.

**Grossiegelbewahrer** (Ge.) Keeper of the Great Seal.

**Gruender** (Ge.) founder.

**Grundriss** (Ge.) plan.

**Gryph.** **Gryphis** (La.) Greifswald.

**Guenstling** (Ge.) favourite.

**Guerchin** (Fr.) Guercino, *illustre peintre italien*.

**Gummi elasticum** (Ge.) Indian rubber.

**Gussabdruck** (Ge.) *cliché*, electrotpe.

**Gypsabguessen** (Ge.) plaster casts.

**haar** (Du.) hair, her; *wapen achter haar*, arms (*arma virumque* \* *cano*) behind her, speaking of the portrait of a queen.

**Haar** (Ge.) hair.

**hablar** (Sp.) to speak.

**Haendel** (Ge.) celebrated composer.

**Hafniæ** (La.) Copenhagen.

**Hag.** (La.) the Hague.

**Hal.** **Halæ Saxonum** (La.) Halle.

**Hfrz.** **Halbfrenz** (Ge.) half calf.

**Hjchtbd.** **Halbjuchtenband** (Ge.) half russia.

**Hldrbd.** **Halblederband** (Ge.) half binding; *Hldrbd. Leihbibl.*, circulating library half binding, which is of the commonest order.

**Hlwdbd.** **Halbleinwandband** (Ge.) boards, cloth back; half cloth.

**Hmaroqbd.** **Halbmaroquinband** (Ge.) half morocco.

**Hpgt.** **Halbpergament** (Ge.) half vellum.

**Hsars.** **Halb-Sarsanet** (Ge.) half cloth.

**Half binding.** Half roan, half calf, half morocco, half russia, mean that the back and corners of a book are covered with those leathers, and that marbled paper or cloth covers the sides; quarter binding, that the back only is covered with leather.

**halskraag** (Du.) collar.

**handel** (Du.) **Handel** (Ge.) trade; *beschermt van handel*, not ordinarily sold; *nicht im Handel*, (not in the trade) not to be had in the usual way of trade.

**Handelswissenschaft** (Ge.) science of commerce, trade, &c.

**handschoenen** (Du.) **Handschuhe** (Ge.) gloves.

**handsch.** **handschriftlich** (Ge.) in writing, manuscript; *einige handschriftliche Noten*, some MS. notes; *Titel handschr.*, title in MS., *i. e.* the printed title (of an old book) replaced by a written one; *mit zahlr. handschr. Zusätzen*, with numerous MS. additions.

**Handzeichnung** (Ge.) sketch.

**Hann.** **Hannover** (Ge.) Hanover.

**Hanov.** (La.) Hanover.

**Hans.** **Johannes** (Ge.) John.

**hauptpostlagernd** (Ge.) to be called for at the post office; *Poste Restante*.

**haut** (Fr.) high; "this side up."

**Haut** (Ge.) skin; *Hautkrankheiten*, skin diseases.

**Hefte** (Ge.) A book in paper is said to be *geh.* or *geheftet*. So, a stitched part of a book is called *Heft*, plural *Hefte*. Practically *Heft* may be said to = No., as the German *Theil*, plural *Theile*, stands for "part" or "parts."

\* The phrase "Queen our Governour" in the Common Prayer, may perhaps be warrant for using *vir* for a Sovereign Lady.

- Heilgymnastik** (Ge.) movement cure; *Ling. Heilig.*, Ling, the medical gymnast.
- heil.** **heilig** (Ge.) holy; *Legende v. heil. Nepomuk*, legends of St. (John) Nepomuk; *ein Heiliger*, a saint.
- Heilkunde** (Ge.) healing art.
- heissen** (Ge.) to be called; *d. h. (das heisst)*, that is to say; *wie heissen Sie?* what is your name?
- Held** (Ge.) hero; *Held des Nordens*, Scandinavian hero.
- Helvetia** (La.) Switzerland, a word familiar as *Britannia* with us. I once heard an English clergyman, born and brought up abroad, asking the names of the hotels at Frutigen. The answer included "Helvét-y-ah"—phonetically given. I had to explain to the gentleman what was said, and what it meant.
- helvetisch** (Ge.) Swiss.
- hemelglobe** (Du.) celestial sphere.
- herabgesetzt** (Ge.) reduced in price.
- hrrsg.** **herausgegeben** (Ge.) given forth, edited.
- heremiet** (Du.) *eremite*, hermit.
- hermelijn** (Du.) ermine; *hermelinenkleiding*, (clad) in ermine.
- Herodotus** (Gr.-La.) historian, whose work is divided into nine books, named after the Muses:
- |                 |                |
|-----------------|----------------|
| I. Clio.        | VI. Erato.     |
| II. Euterpe.    | VII. Polymnia. |
| III. Thalia.    | VIII. Urania.  |
| IV. Melpomene.  | IX. Calliope.  |
| V. Terpsichore. |                |
- The use of this is perceived when you open a volume of Herodotus and find the Roman numeral before the name of the book in Greek capital letters at the head of a page:
- |                |                |
|----------------|----------------|
| I. ΚΑΕΙΘ.      | VI. ΕΡΑΤΟ.     |
| II. ΕΥΤΕΡΠΗ.   | VII. ΠΟΛΥΜΝΙΑ. |
| III. ΘΑΛΙΑ.    | VIII. ΟΥΡΑΝΙΑ. |
| IV. ΜΕΛΠΟΜΕΝΗ. | IX. ΚΑΛΛΙΟΠΗ.  |
| V. ΤΕΡΨΙΧΟΡΗ.  |                |
- Hero-en** (Ge.) heroes; *Niebuhrs Heroengeschichten* (accent on the "o"), Niebuhr's Tales of heroes.
- Hersteller** (Ge.) restorer; *Monk, Hersteller der Stwarts*.
- Herstellung** (Ge.) production, as of a book.
- hertog** (Du.) **Herzog** (Ge.) Duke.
- Herzogin** (Ge.) Duchess.
- hervorragend** (Ge.) eminent; *hervorragender Pädagogen*, of eminent schoolmasters.
- hetzelfde** (Du.) the same.
- Hexe** (Ge.) witch.
- Hieron.** **Hieronymus** (La.) Jerome (It. *Girolamo*); *contra frate Hieron. da Ferrara*, against Savonarola.
- Hillsw.** **Hilfswissenschaft** (Ge.) auxiliary science.
- hinterl.** **hinterlassene** (Ge.) left behind; *h. Schriften*, literary remains.
- Hiskia** (Ge.) Hezekiah; *die Weisheit Salomos in Hiskias Tagen*, the wisdom of Solomon in the days of Hezekiah.
- Historienmaler** (Ge.) historical painter.
- hoed** (Du.) hat.
- hoek** (Du.) angle; *achthoekigen*, octagonal.
- Hof, Hoefe** (Ge.) court, courts; *Hofmaler*, court painter.
- Hofkunsth.** **Hofkunsthändler** (Ge.) (court art-seller) print-seller to the court.
- holl.** **hollaendisch** (Ge.) Dutch.
- Holm.** **Holmisse** (La.) Stockholm.
- Holzschnitt** (Ge.) woodcut.
- Holzschnittborduere** (Ge.) a border of wood engraving.
- hond** (Du.) **Hund** (Ge.) dog.
- hoofd** (Du.) head; *een kinderhoofd*, head of a child.
- houtsnijder** (Du.) wood engraver.
- huebsch** (Ge.) handsome; *hübsche Handschrift*, fine penmanship, of an autograph.
- huis** (Du.) house.
- huiskleeding** (Du.) ordinary dress.
- Huettenkunde** (Ge.) metallurgy.
- hydrotopisch** (Ge.) survey of water, as in a chart.
- I** (It.) the; *I fasc. I.—III.*, parts 1 to 3.
- ib.** **ibidem** (La.) the same, referring perhaps to the place of publication named in a previous title.
- icon.** **icones** (La.) figures; *cum iconibus*, with diagrams.
- iconographie** (Fr.) description of figures.
- id.** **idem** (La.) the same.
- idrografico** (It.) hydrographic; *I Italia sotto aspetto idrografico*, Italy hydrographically considered.
- Iliad**, Homer's; an epic poem on the incidents of the siege of Troy. *Iliou* is Greek for Troy.
- imminente** (It.) *d' imminente pubblicazione*, on the point of coming out.
- imp.** **impériale** (Fr.) *route imp.* for *route impériale*, the best class of road.
- imp.** **imprimerie** (Fr.) printing, printing-office.
- inc.** **inciso** (It.) plate; *incisi a contorno*, with engravings round, as a title-page.
- inc.** **incisione -i** (It.) engraving, engravings.
- Incunabeln** (Ge.) **incunabula** (La.) books printed before the end of the fifteenth century.
- Index prohib.** **index prohibitorium** (librorum) or **index expurgatorius** (La.) list of books which have not the sanction of the Vatican.
- infér.** **inférieur** (Fr.) lower; *marges infér.*, lower margins.
- Inghilterra** (It.) **Inglaterra** (Sp.) England.
- Inhalt** (Ge.) contents.
- inkt** (Du.) ink; *opgewasschen met O. I. inkt*, washed over with (East) Indian ink.
- Innsbruck** (Ge.) the capital of the Tyrol, frequently spelt by English people "Innspruck." Cambridge would be a parallel for the latter.
- Inser.** **Inserate** (Ge.) (insertions of) advertisements.
- Institutio Cyri** (La.) the Latin form of *Cyropædia* (Xenophon) education of Cyrus.
- intercalato** (It.) *con figure intercalate nel testo*, alternate plates and text.
- interfolié** (Fr.) interleaved.
- inté.** **intérieur** (Fr.) *marge inté.*, inner margin.
- Interimskarte** (Ge.) in military operations, a map made for immediate use, till a better one can be prepared.
- intiero** (It.) entire; *Biblioteca intiere*, whole libraries.

int. **intonso** (It.) unshaven, edges not cut round; *br. int.*, stitched and uncut.

**Iphigenia** (La.) word of five syllables; the accent on the penultimate.

**Iphigénie** (Fr.) word of four syllables; stress on last but one.

**Iphigenie** (Ge.) word of five syllables, stress on the third; *Iphigenie auf Tauris*, Iphigenia Taurica.

**ipse** (La.) himself; *se ipse del.*, drawn by himself; said of a portrait.

**Irland** (Ge.) Ireland.

**irren** (Ge.) to err, to stray; *Irr-Land*, the land of bulls, of intellectual oddities. An Irish bookseller will comfortably inquire for Stein's Life of Seeley, meaning *Baron von Stein's Life and times* by Professor Seeley.

**Isaios** (Ge.) Isæus; *Erklärung des Isaios*, explanation of, or commentary on Isæus the orator.

**ja** (Ge.) yes, also an untranslatable expletive.

**jaartal** (Du.) date.

**Jagdschriftsteller** (Ge.) writer on sport, on the chase.

**Jahresbericht** (Ge.) year's account, as of the proceedings of a learned Society.

**Jahreszahl** (Ge.) date.

**Jhg.** Jahrg. **Jahrgang** (Ge.) the numbers for a year, of a periodical.

**Jahrh.** **Jahrhundert** (Ge.) century.

**jeder** (Ge.) every, each.

**jouxte** (Fr.) **juxta** (La.) after, according to.

**Jungermannia** (La.) plants like mosses.

**kaalhoofdig** (Du.) bareheaded; *H. Jung* (*Stilling*) *borstst. regts, kaalhoofdig*, bust of Jung Stilling, to the right, uncovered.

**k.** **kaartenmaker** (Du.) map-maker.

**Kaiser** (Ge.) Emperor.

**k. k.** **kaiserlich koeniglich** (Ge.) imperial royal, most familiar in Austria.

**Kaemmerer** (Ge.) Chamberlain.

**Kanzler** (Ge.) *Kanzler des Schatzamts*, Chancellor of the Exchequer.

**Kapitel** (Ge.) chapter.

**kaper** (Du.) privateer.

**Kaernten** (Ge.) Carinthia.

**Karton** (Ge.) sheet or leaf furnished in the place of one that is condemned, a cancel.

**kasteel** (Du.) castle.

**kaeuflieh** (Ge.) buyable, to be had.

**keerzijde** (Du.) back; *keerzijde een Hercules*, on the reverse a Hercules.

**keten** (Du.) **Kette** (Ge.) chain.

**Kil.** (La.) Kiel.

**Kindergarten**, children's garden, the name for a system which aims at conveying knowledge to children by "primrose paths" rather than by the "thorny way" they are generally driven along. The young cataloguer who does not know German may fix *Kindergarten* in his mind by remembering that it is but a "kinder" system of teaching.

**Kiobenh.** **Kiobenhavn** (Da.) Copenhagen.

**kleding** (Du.) **Kleidung** (Ge.) in *prachtige kleding*, handsomely dressed.

**kl.** **klein** (Ge.) small.

**kleuren** (Du.) to colour; **kleurendruk**, chromolithography.

**knapp beschnitten** (Ge.) closely cut.

**knevels** (Du.) whiskers; *baard en knevels*, beard and whiskers.

**kniest.** **kniestuk** (Du.) *jusqu'aux genoux*.

**Knochen** (Ge.) bones.

**kol.** **kolonel** (Du.) *koll. der schutterij*, colonel of the national guard.

**Komiker, Komodiant** (Ge.) comic actor.

**Kommissionaer** (Ge.) agent.

**Kommittenten** (Ge.) those who are the employers of an agent.

**komt** (Du.) comes; *komt weinig voor*, seldom occurs, rare.

**kg.** **koeniglich** (Ge.) kingly, royal.

**Kön.** **Koenigsberg** (Ge.) town.

**kraag** (Du.) collar, neck; *met Spaanschen kraag*, with Spanish collar.

**Krain** (Ge.) Carniola.

**kran.** **Kranz** (Ge.) wreath.

**Kraeuterbuch** (Ge.) herbal.

**Krieger** (Ge.) warrior.

**Kriegsschauplatz** (Ge.) theatre of war.

**krijt** (Du.) crayon; *rood krijt*, red chalk.

**Kreuzb.** **Kreuzband** (Ge.) crossband, the way in which papers and periodicals are done up for post on the Continent.

**kruidk.** **kruidkundig** (Du.) botanical.

**kruis** (Du.) cross.

**Kuenstler** (Ge.) artist.

**Kunde** (Ge.) customer, in French *pratiqué*.

**k.** **kuenftig** (Ge.) coming; *Anfangs k. Jahres*, at the beginning of the coming year.

**k. b.** **kunstboefenaar** (Du.) artiste-amateur.

**Kunstgelehrter** (Ge.) one who has studied art.

**k. l.** **kunstliefhebber** (Du.) **Kunstliebhaber** (Ge.) amateur.

**Kupfer** (Ge.) plate, plates.

**Kupferstecher** (Ge.) copperplate engraver.

**kurbrandenburgisch** (Ge.) of the electorate of Brandenburg.

**kursaechsich** (Ge.) of (electoral) Saxony.

**kurzrandig** (Ge.) with small margin.

**lackirt** (Ge.) varnished, as a map.

**lacuna** (It.; La.) lagoon, gap, break, defect.

**laedirt** (Ge.) injured; *Titel laedirt*, title out of condition.

**Laelius** (La.) a name by which Cicero's treatise *De amicitia* is frequently known, the full title being *Laelius sive de amicitia liber*.

**Lager** (Ge.) stock; *Wallenstein's Lager*, the camp of Wallenstein; *nicht auf dem Lager*, not in stock.

**Lagerergaenzung** (Ge.) completion of stock.

**Lalage** (La.) name of a novel (1875); three syllables.

*dulce ridentem Lalagen amabo  
dulce loquentem.*—HORACE.

**landkaart** (Du.) **Landkarte** (Ge.) map.

**Landk.** **Landkarten** (Ge.) maps.

**Landkartenh.** **Landkartenhandlung** (Ge.) map-selling business.

**landschap** (Du.) **Landschaft** (Ge.) landscape.

**La-o-ko-on** (Ge.) In literature generally associated with Lessing's famous treatise. Those who incline, in pronouncing, to make one syllable of the "oon" are invited to ponder the beautiful lines underneath; where also the syllables of Rhodope (red, not altogether from roses) are indicated:—  
Hospita, Demophoon, tua, te Rhodopeia Phillis  
Ultra promissum tempus abesse queror.

OVID, EPIST. II.

**lateinisch** (Ge.) **Latijnisch** (Du.) Latin.  
**laus.** **Lausanne** (Fr.) town in Switzerland.

**lauwer** (Du.) laurel; *ov. lauwerkrans*, oval wreath of laurel.

**lavé** (Fr.) washed; *peu taché, lavé*, a little spotted, has been cleaned.

**Lazareth** (Ge.) hospital; *als Depot für Lazarethgegenstände eingerichtete franz. Kirche*, a French church used as a depot for hospital appliances.

**Ldr.** **Leder** (Ge.) calf.

**Ldrbd.** **Lederband** (Ge.) leather, quasi-calf, as ordinary leather is called "calf" in describing old books.

**leeftijd** (Du.) *in jeugdigen leeftijd*, in early life.

**leer** (Ge.) empty; (pamphlet of) 18 *Bll. letzt. leer*, 18 leaves, the last blank.

**leg.** **legato** (It.) bound; *con 128 tav. e molte incis. leg.*, 128 plates, many engravings, bound.

**legno** (It.) wood; *incisioni in legno*, woodcuts.

**Leichenöffnungen** (Ge.) *post-mortem* examinations.

**leicht** (Ge.) easily; *leicht beschädigt*, slightly injured.

**Leiden** (Du.) Leyden.

**Leiden** (Ge.) sorrows; *Leiden des jungen Werthers*, the sorrows of Werther.

**leider** (Ge.) unfortunately; *leider ist das Ex. fleckig*, the copy is unfortunately spotted.

**Leihb.** **Leihbibl.** **Leihbibliothek** (Ge.) lending library.

**Leinw.** **Leinwdbd.** **Leinwand** (Ge.) cloth, as the binding of a book.

**Leses.** **Lesesalon** (Ge.) reading-room.

**Lesezirkel** (Ge.) book-club.

**lessenaar** (Du.) reading-desk.

**lett.** **letter** (Du.) *voor alle lett.*, before letters.

**lettre** (Fr.) letter; *l. a. s. (lettre autogr. signée)* signed autograph letter; *l. s. av. compl. aut. (lettre signée avec compliment autographe)*, signed letter with greeting in autograph.

**lettrine** (Fr.) heading; *lettrines illustrées*, ornamental headings.

1. **letzte** (Ge.) last; *d. l. Bogen*, the last sheet.

**leuningstoel** (Du.) elbow chair.

**Leuven** (Du.) Louvain.

**levensgroot** (Du.) life-size.

**libelle** (Fr.) **libellus** (La.) small book.

**libraire** (Fr.) bookseller; *libraire-éditeur*, publisher.

1. **lieu** (Fr.) place; *s. l. e. a. (sans lieu et année)* no place or date.

**lieve** (It.) light; *lieve macchie giallognole*, slightly spotted with yellow.

**lijst** (Du.) list, frame, border.

**limitrophe** (Fr.) bordering upon; *pays limitrophes*, adjacent countries.

**linnen** (Du.) cloth; *in vergold. linnen stempelbanden*, impressed cloth gilt.

**Lips.** **Lipsiae** (La.) Leipzig.

1. **lira-e** (It.) coin equivalent to 8½d. or 9d. (now 10d. in practice) Italian franc.

**livr.** **livraison** (Fr.) part.

**löbl.** **loeblich** (Ge.) praiseworthy; used in addressing a company, as we used to say the "Honourable" E. I. C. An official bureau is more serious. When the Post Office at Aix-la-Chapelle was merely Prussian, it had to be addressed *An eine hochlöbliche königliche preussische Oberpostamtszeitungsexpedition in Aachen*—for newspapers were supplied by it.

**Loewen** (Ge.) Louvain.

**lof** (Du.) praise; *Lof-gedicht ter eeren den vorst Mauritz*, poem in praise of Prince Moritz; *Nassau's lof-gesangh*, Nassau's hymn of praise.

**Lothringen** (Ge.) Lorraine.

**lothringisch** (Ge.) of Lorraine.

**Lovanii** (La.) Louvain.

**Lubbers** (Du.) name of an artist.

**lucerna** (La.) lantern.

**Lucerna** (It.) Lucerne.

BELLINZONA — LUCERNA — BASILEA  
are now seen on railway carriages.

**Luettich** (Ge.) Liège.

**Lugd.** **Batav.** (La.) **Leyden**, *Lugdunum* of the Dutch; to distinguish it from other towns called *Lugdunum*, of which Lyons is one.

**Lustspiel** (Ge.) comedy.

**Lustspieldichter** (Ge.) comic dramatist.

**Lutèce** (Fr.) **Lutetia** (La.) Paris.

**maagd** (Du.) **Magd**, **Magdlein** (Ge.) maiden.

**maar** (Du.) news.

**Maar** (Ge.) used in certain localities for "mere," lake.

**Maastab** (Ge.) scale; as on a map, so many miles to the inch.

**macchia** (It.) spot; *macchiato*, spotted.

**machen** (Ge.) to make, to do; *was machen Sie?* how do you do?

What make you from Wittenberg?—HAMLET.

How does your lordship this many a day?—OPHELIA.

**Maculatur** (Ge.) waste paper.

**Maedchen** (Ge.) girl.

**Maehren** (Ge.) Moravia.

**Maerchen** (Ge.) tale, tales.

**Maessigkeits-Apostel** (Ge.) the apostle of moderation, of temperance (Father Mathew).

**Mailand** (Ge.) Milan.

**mal** (Ge.) once, an expletive; *noch ein Mal*, yet once more!

**Maler** (Ge.) painter; *Malerei*, painting.

**Mamsell** (Ge.) *demoiselle*; *das Geheimniss der alten Mamsell*, the old maid's secret.

**man** (Ge.) equivalent to the French *on*; *man sagt*, they say, *on dit*.

**mancia**, **mancano** (It.) wants, want; *mancia tav. i.*, wants one plate (or plate i.).

**man.** **manière** (Fr.) manner; *reliure orig. en man. Grolier*, original binding à la Grolier.

**Mantova** (It.) Mantua.

- mst. **manuscrit** (Fr.) manuscript.  
**Mappe** (Ge.) portfolio; in *Mappe*, in a portfolio.  
**Merkgraf** (Ge.) margrave; *Markgräfin*, margravine.  
**markies** (Du.) *kroon van een markies*, marquis' coronet.  
**matador** (Sp.) the gaily-dressed official who puts an end to the bull at a bull-fight.  
**PEPITA**, my paragon, bright star of Aragon, Listen, dear, listen, 'tis CRISTOBAL sings:  
 From my home that lies buried a short way from Lerida  
 (Love and the *diligence* lending me wings),  
 As swift as a fa-con I fly to thy balcony  
 (Hang this bronchitis! I can't sing a bar);  
 Greet not with merriment Love's first experiment;  
 Listen, PEPITA! I've brought my catarrh.  
**MANUEL**, the *matador*, may, like a flat, adore  
 Young DONNA JULIA; I pity his choice.  
 For they say that her governor lets neither lover nor  
 Any one else hear the sound of her voice.  
 Brother BARTOLOME, stoutish APOLLO, may  
 Run after INES (you'll pardon this cough?);  
 And ISABEL's votary—Sanchez the notary—  
 Vainly—(That sneeze again). Well, then, I'm off.  
 The British Mausoleum does not contain  
 the source of this.  
**matt** (Ge.) pale, dull.  
**mauv. mauvais** (Fr.) bad; *rel. en mauv. ét.*, binding not in good order.  
**Mechaniker** (Ge.) mechanician.  
**Mecklenburg** (Ge.) petty state.  
**mecklenburger** (Ge.) the adjective; *meckel-lörge Geschichten*, Mecklenburg stories in low German.  
**Mediol. Mediolanum** (La.) Milan.  
**Meisterstueck** (Ge.) chef-d'œuvre; *Schiller's Meisterstücke*, Schiller's principal pieces.  
**Memorabilia** (La.) reminiscences, commonly applied to Xenophon's recollections of Socrates.  
**Menge** (Ge.) a number; *m. e. M. Kupfer*, with numerous plates.  
**merkwuerdig** (Ge.) noteworthy; *m. merkw. Kupfern*, with striking plates.  
**met** (Du.) with; *m. pl. en krtn.*, with maps and plates.  
**Metallbeschlag** (Ge.) metal fittings.  
**meurtri** (Fr.) bruised, injured.  
**m. mezzo** (It.) "half," in binding; *legato in mezzo marocch. dorato*, half morocco gilt.  
**M. M. Michaelis-Messe** (Ge.) Michaelmas fair, less frequented than that of Easter.  
**m. mil. milieu** (Fr.) middle; *juste milieu*, happy mean.  
**Mille et une nuits** (Fr.) 1001 nights, the "Arabian nights."  
**mimarges** (Fr.) *demis-marges*, with half the usual margin.  
**miniato** (It.) *delle quale miniate*, miniatures of them.  
**m. miniatuurschilder** (Du.) miniature painter.  
**misboek** (Du.) missal.  
**m. mit** (Ge.) with; *mit einige Gebrauchsspuren*, with marks (traces) of usage.  
**mitgeth. mitgetheilt** (Ge.) imparted, communicated.  
**Mitglied** (Ge.) member; *es waren Parlaments-Mitglieder*, they were members of parliament.  
**M. A. Mittelalter** (Ge.) the middle ages.  
**mitunterzeichnet** (Ge.) conjointly signed.  
**Moguntia** (La.) Mainz, Mayence.  
**Monach. Monachorum** (La.) Munich.  
**Monast.** (La.) Münster.  
**M. Monat** (Ge.) month; *am. 18 d. M. erscheint*, on the 18th of this month will be published.  
**monniksgewaad** (Du.) monkish attire.  
**Montag** (Ge.) *Mond-Tag*, moon-day, Monday.  
**morale** (Fr.) ethics; *Morale à Nicomaque*, Nicomachean ethics, of Aristotle.  
**Morgenland** (Ge.) the East; *morgensländische Gesellschaft*, Asiatic Society of Germany.  
**Moscou** (Fr.). **Mosk. Moskau** (Ge.) Moscow.  
**mouillé** (Fr.) injured by damp.  
**Muehe** (Ge.) trouble; *nicht der Mühe werth*, not worth while.  
**Muenchen** (Ge.) Munich.  
**Muenster** (Ge.) cathedral, minster.  
**Muenze** (Ge.) coin, money.  
**Musikh. Musikalienhandlung** (Ge.) music-selling business.  
**mutts** (Du.) **Muetze** (Ge.) cap.  
**naam** (Du.) **Name** (Ge.) name; *proefd. zonder eenigen namen*, proof before letters.  
**naar** (Du.) alter; *verkleind naar de groote print van Portman*, reduced from the large print by Portman.  
**Nachf. Nachfolger** (Ge.) successor, successors; *Ernst Julius Günther Nachf.*, the successor or successors of Ernst Julius Günther—the name of a publisher as seen on the title-page of a book.  
**Nachnahme** (Ge.) to be paid for on delivery.  
**Nachtrag** (Ge.) appendix, supplement.  
**nadruk** (Du.) pirated reprint.  
**Nahrungsaelscher** (Ge.) adulterator -s of food.  
**Nap. Napoli** (It.) Naples.  
**Nationalökonom** (Ge.) political economist.  
**Naturforscher** (Ge.) naturalist.  
**Neapel** (Ge.) **Neapolis** (La.) Naples.  
**Nebenlaender** (Ge.) adjacent countries.  
**Nebenzweige** (Ge.) near-twigs; branches, of a business.  
**nebst** (Ge.) besides, together with.  
**neger** (Du.) black man.  
**n. nero** (It.) black; *c. tav. col. e nere*, with plain and coloured plates.  
**n. netto** (Ge.) This word used to indicate that the allowance made to booksellers was less than usual; the opposite of "ordinär," *q. v.* It also means the lowest price, that no discount is allowed.  
**n. neu** (Ge.) new.  
**Neudruck** (Ge.) reprint; *späterer Neudruck mit alter Jahreszahl*, a reprint which bears the date of the original.  
**Neuw. Neuwied** (Ge.) town.  
**Niederlage** (Ge.) place of deposit, (*depost*) *depôt*.  
**nis** (Du.) niche; *in eene nis voorgesteld*, placed in a niche.  
**nitido** (It.) bright; *bello e nitido esemp.*, fine and bright copy.  
**Nizza** (It.) Nice, called also in South Germany *Nizza*.  
**n. nom** (Fr.) name; *s. l. e. n (sans liu et nom)* without name or place of publication.

- noodmunt** (Du.) money of no value, hastily coined.
- Norimh. Norimbergæ** (La.) *Nürnberg*.
- Noviomagi** (La.) said to be Speyer. It also stands for *Nîmegue* (Fr.) a Dutch town.
- Numismatik** (Ge.) **numismatique** (Fr.) science of coins.
- Numismatiker** (Ge.) numismatist, one who studies coins.
- Nürnb. Nuernberg** (Ge.) Nuremberg.
- oberösterreich. oberoesterreichisch** (Ge.) *Bauern Leut-Gedichte in obröst Mundart*, poetry in the peasant dialect of Upper Austria.
- Obrist** (Ge.) colonel.
- occasion** (Fr.) chance, opportunity; *livres d'occasion*, second-hand books, or books which a chance opportunity or occasion offers cheap.
- occasione** (It.) chance, opportunity; *cataloghi d'occasione*, second-hand catalogues.
- occident. occidental** (Fr.) western.
- 8vo. octavo** (*subaudi demy*) about 8½ by 5½ inches, the size of the *Quarterly Review*.
- Officin** (Ge.) **officina** (La.) printing-office.
- ogni** (It.) all; *ogni anno*, every year.
- ognuno** (It.) everybody.
- o. ohne** (Ge.) without, wants; *O. J. (ohne Jahreszahl)* without date; *o. O. u. J. (ohne Ort und Jahr)* without place or date.
- Oelfarbendruckbilder-Gesellschaft** (Ge.) Oleograph Printing Co.
- Enoponti** (La.) Innsbruck; "according to" — COTTON, Inspruck.
- omgeven** (Du.) surrounded; *rijk omgeven*, richly surrounded, as a portrait might be, by ornament.
- onafgewerkt** (Du.) unfinished, not "worked up."
- onbedrukt** (Du.) unprinted.
- onderschrift** (Du.) lettering of a print.
- onderzoek** (Du.) research.
- ontleden** (Du.) to dissect.
- onuitgegeven** (Du.) not published.
- oog** (Du.) eye; *alsiend oog*, All-seeing eye.
- Oostenrijk** (Du.) **Oesterreich** (Ge.) Austria.
- op** (Du.) on; *op chineesch paper*, India paper copy.
- opgesl. opengesl. opengeslagen** (Du.) open; *zittende voor een opengeslagen bijbel*, sitting before an open Bible.
- opschrift** (Du.) inscription, superscription.
- Oranien** (Ge.) *Moritz v. Oranien*, Maurice of Orange.
- Orazio** (It.) Horace.
- ordbog, ordbogen** (Da.) dictionary -ies.
- ord. ordinaer** (Ge.) the usual, the better scale of terms, as opposed to "netto," *q. v.* This mode of charging may now be called obsolete.
- orienter** (Fr.) **orientiren** (Ge.) to lounge about, to "look round," as in a book-shop.
- orné** (Fr.) ornamented, gilt; *maroq. rose, filets, dos orné, belle reliure*, red morocco, hands, gilt back, handsome binding.
- oro-hydrographisch** (Ge.) giving mountains and water; as a map might do.
- orologio** (It.) clock.
- orology** (Am.) science of mountains.
- Orphanotropheus** (La.) relating to the nourishment of orphans. In Halle there is a celebrated publishing house, called the *Buchhandlung des Waisenhauses*, or the *Waisenhaus'sche Buchhandlung*. A Latin book from this establishment may bear the imprint, IN LIBRARIO ORPHANOTROPHEO.
- O. Ort** (Ge.) place, of publication.
- Ortsentfernungen** (Ge.) distances, as in a map.
- O. M. Oster-Messe** (Ge.) Easter fair, at which booksellers from all parts of the world "most do congregate."
- ouder** (Du.) older, a portrait taken later in life.
- oudheidkundige** (Du.) antiquary.
- outbrecht** (Du.) *titel outbrecht*, title torn.
- overdruk** (Du.) reprint.
- overlijden** (Du.) decease.
- paard** (Du.) **Pferd** (Ge.) horse.
- Paedagog** (Ge.) schoolmaster.
- Paedagogik** (Ge.) literature of education, books on schools, &c.
- Padova** (It.) Padua.
- pag. pagina** (It.) page, of a book.
- pair** (Fr.) **Paer, Pair** (Ge.) peer.
- Palast** (Ge.) palace.
- Paph. Papierhandlung** (Ge.) business in stationery.
- Ppbd. Pappband** (Ge.) paper boards.
- paraitre** (Fr.) to appear; *paru* (Fr.) has appeared; *pas plus paru*, no more published.
- parchemin** (Fr.) parchment, vellum; *demi-parch.*, half vellum.
- parimente** (It.) likewise.
- Parthie** (Ge.) a number of copies; *Parthiepreis*, price for "a lot" of the same book; *Parthie aus d. Lahnthal*, collection (of views) from the valley of the Lahn.
- ps. parties** (Fr.) parts.
- passer** (Du.) *p. in de hand*, pair of compasses in his hand.
- pastel** (Du.) pastel painting.
- Patauii** (La.) Padua.
- patito** (It.) sufferer; *patito per l'umidità*, injured by damp.
- ... You must not look at anybody's wife but your neighbour's. A man actually becomes a piece of female property—they won't let their servants marry.—BYRON.
- pelle** (It.) skin, leather.
- pels** (Du.) fur; *pelsjas*, fur coat.
- penningk. penningkunde** (Du.) numismatist, coin collector.
- perc. percaline** (Fr.) cloth, for a book.
- perg. pergamena** (It.) parchment; *in tutta perg. vera olandese*, whole bound in genuine Dutch vellum.
- Pergt. Pergament** (Ge.) parchment, vellum; *Pergament-Band*, vellum binding.
- perkament** (Du.) parchment, vellum.
- però** (It.) yet; *mancano però*, wants, however.
- peruan. peruanisch** (Ge.) Peruvian, of Peru.
- peseta** (Sp.) coin = one franc.
- pet. petit** (Fr.) little; *pet. in-8*, small octavo.
- pet. in-fol. petit in-folio** (Fr.) small folio.
- Petrop. Petropoli** (La.) St. Petersburg.
- Pfalz** (Ge.) Palatinate.
- pfälz. pfaelzisch** (Ge.) of the Palatinate.
- Pfarrer** (Ge.) minister.

**Fingsten** (Ge.) Whitsuntide.

**Pfote** (Ge.) paw, applied to handwriting.

**Phalsbourg** (Fr.) **Pfalzburg** (Ge.) town.

**physiography** (En.) the study of nature. —

PROFESSOR HUXLEY.

**pianta** (It.) plan; *con carte topogr. piante, e tavole*, with maps, plans, and plates.

**picc. piccolo** (It.) little; *in-8 picc.*, small octavo.

**p. pièce** (Fr.) piece; *p. a. s.*, autograph piece of music signed.

**Piecen** (Ge.) pieces, articles, tracts; *meist seltene und werthvolle Piecen*, chiefly scarce and valuable tracts.

**pijp** (Du.) pipe.

**p. pinx. pinxit** (La.) he painted.

**piqq. piqures** (Fr.) punctures (as from a worm); *avec quelq. piqures*, somewhat worm-eaten.

**plancha** (Sp.) plate.

**pl. planches** (Fr.) plates: *atlas de nombr. planches superbes en partie col.*, atlas of very fine plates partly coloured.

**Plantin**. The Plantins were printers at Antwerp and Leyden.

**plur. plurimus** (La.) *cum fig. plur.*, with numerous diagrams.

**plus. plusieurs** (Fr.) *plus ff. tachés*, a good many leaves spotted.

**poco** (It.) a little.

**Pohlen** (Ge.) Poland; **polnisch** (Ge.) Polish. The following, which makes Poland somewhat like Laodicea, is from a (not an) "historical" catalogue.

*Pohlen wie so kaltzinnig, warum d'e Hitze der poln. Waffen wider den Türken vermindert!*

**Pomm. Pommern** (Ge.) Pomerania.

**Pontus** (La.) the Euxine; *Epistola ex Ponto*, letters written by Ovid when in exile on the shores of the Euxine, or Black Sea.

**porphyre** (Fr.) purple; *veau porphyre*, purple calf.

**posterior** (La.) later; *pars posterior*, the "latter end" of a book, the second part, when there are two.

**postilla** (It.) marginal note.

**post octavo**, the traditional size for novels, which always used to be advertised thus. The nomenclature crown 8vo has taken its place, a distinction without a difference.

**potlood** (Du.) black lead.

**Prachtbnd. Prachtband** (Ge.) handsome binding.

**Frachtwerk** (Ge.) *édition de luxe*.

**Prag** (Ge.) Prague.

**Praenumeration** (Ge.) subscription.

**pratique** (Fr.) customer; one whose practice it is to frequent a shop.

**precios** (Sp.) prices.

**Predigten** (Ge.) sermons.

**prediken** (Du.) to preach.

**pregevole** (It.) valuable.

**Preisschrift** (Ge.) prize essay.

**prent** (Du.) *niet en prent bekend*, not in print.

**prezzo** (It.) price; *catalogo coi prezzi*, priced (auction) catalogue.

**prior** (La.) earlier; *pars prior*, first part.

**Proc. Procur. Procurist** (Ge.) manager with large powers.

**proefdruk** (Du.) proof impression.

**propre** (Fr.) clean; *très-propre*, very clean.

**propreté** (Fr.) cleanness, as of a book.

**propriété** (Fr.) property. When a rich man does anything, he acts—with propriety; when a poor man does the same thing, he acts—without propriety.

**prostat** (La.) issues, is published.

**prova** (It.) proof.

**pruik** (Du.) peruke.

**pulcher** (La.) beautiful; *matre pulchrâ filia pulchrior*, a daughter yet more beautiful than her mother; *c. pulherr. iconibus*, with very fine plates.

**puntato** (It.) etched.

**quaderno** (It.) quire.

**qualche** (It.) some.

**4to. quarto** (*subaudi* "demy," as in all cases where the size of the sheet is not named) about  $17 \times 11\frac{1}{2}$  inches; the size of the *Encyclopædia Britannica*, or of *Punch*.

**Quedl. Quedlinburg** (Ge.) town.

**qq. quelques** (Fr.) some; *au titre qq. noms effacés*, some names gone from the title.

**qu. quer** (Ge.) across, "oblong" when speaking of a book's size, or of an autograph letter; *Afrika quer durchwandert*, travels across Africa; *quer folio*, oblong folio.

**Querkonstruktionen** (Ge.) skew bridges.

**questo** (It.) this.

**quimico** (Sp.) chemical.

**Quincampoix** (Fr.) a nickname given to John Law—from a catalogue of autographs.

*Il y avait, entre les rues Saint-Denis et Saint-Martin, une rue nommée Quincampoix, qui avait toujours été habitée par les banquiers et les trafiquants de papier.*—THIERS.

**quitt. quittance** (Fr.) **Quittung** (Ge.) receipt for money.

**quittirt** (Ge.) *quittirte Rechnung*, receipted account.

**q. v. quod vide** (La.) which see.

**rabais** (Fr.) **Rabatt** (Ge.) lowering, of price.

**Radirung** (Ge.) etching.

**rame** (It.) copper; *c. 28 tav. in rame*, with 28 copper-plates.

**rand** (Du.) **Rand** (Ge.) margin, border; *m. breiden rand*, with wide margin; *mit breitem Rand*, with large margin.

**Randbem. Randbemerkenungen** (Ge.) annotations on the margin; *Randnoten*, marginal notes.

**raro** (It.) scarce; *e raro*, is scarce.

**Rathhaus** (Ge.) town-hall.

**Ratisbona** (La.) **Ratisbonne** (Fr.) Regensburg.

**rattoppato** (It.) mended.

**rec. recensio** (La.) revision; *ex rec.*, edited by.

**Recension** (Ge.) revision; *R.-Exemplare*, proof copies.

**Reclamation** (Ge.) complaint; *begründete Reclamationen*, (well) founded complaints.

**reclame** (Fr.) puff in a newspaper.

**Redacteur** (Ge.) editor.

**Rede** (Ge.) oration, discourse, sermon.

**redigirt** (Ge.) edited.

**Redner** (Ge.) orator.

- refait** (Fr.) re-made; *ref. à la plume*, restored with the pen; as a title-page might be.
- regel** (Du.) rule, line; *onder 5 regels lat. vers*, underneath five lines of Latin verse.
- Reg.** **Regiom.** **Regiomontani** (La.) Regensburg or Ratisbon.
- Reg.** **Register** (Ge.) index.
- regts** (Du.) to the right; *verkleind, regts*, reduced, looking towards the right hand (bust or portrait).
- Reihe** (Ge.) series; *die ganze Reihe*, the "whole lot."
- Reisender** (Ge.) traveller.
- rel.** **relié** (Fr.) bound; *rel. et br.*, part bound and part unbound—said of a set of books.
- rel.** **reliure** (Fr.) binding; *demi-reliure*, half binding, half bound.
- Rem.** **Remittenda** (Ge.) books returned, which come off the annual settlement.
- Rest** (Ge.) *als Rest*, as remaining, due. German books published in divisions are sometimes charged the price of the whole on delivery of the first part. Sometimes, also, part only of an order for a given number of copies of a book can be executed on the instant. If the price of the whole is charged at once, the rest of the order comes *als Rest*.
- Restauflagen** (Ge.) remainders.
- Retour** (Ge.) *retour, weder pro noch contra notirt*, returned, not credited or debited.
- Reutl.** **Reutlingen** (Ge.) town.
- ricongiato** (It.) mended.
- ricongiatura** (It.) a mending, patch.
- ridder** (Du.) **Ritter** (Ge.) knight.
- rijk** (Du.) kingdom.
- rip.** **ripiiegato** (It.) *tavola rip.*, the plate folded.
- risguardevole** (It.) remarkable.
- Riss** (Ge.) tear, when a book is torn; *im Titel ein Riss*, title torn.
- ristampa** (It.) reprint.
- rit.** **ritr.** **ritratto** (It.) portrait; *con ritr. incisi*, with engraved portraits.
- rogné** (Fr.) cut round the edges; *non rogné*, edges not cut, rough edges.
- Roma, Romæ** (La.) Rome. I have seen the word both ways on the same page of one catalogue.
- Romanschriftsteller** (Ge.) novelist.
- rooken** (Du.) to smoke.
- Rost.** **Rostock** (Ge.) town.
- Rot.** **Roterodami** (La.) Rotterdam.
- Rothomagi** (La.) Rouen.
- rotting** (Du.) a cane (in portraits).
- rouge et noir** (Fr.) printed partly in black, partly in red, "rubricated."
- rousseur** (Fr.) redness; *taches de rousseur*, foxed, red-spotted.
- rouwgewaad** (Du.) mourning.
- rovescio** (It.) the reverse, wrong side.
- roy. 8vo.** **royal octavo**, the size of this work.
- Ruf** (Ge.) repute.
- R.** **Russie** (Fr.) *cuir de R.*, russia leather.
- 's Gravenhage** (Du.) the Hague.
- sabel** (Du.) **sabel** (Ge.) sabre, sword.
- sachsen** (Ge.) Saxony.
- secul.** **seculum** (La.) age, century.
- saemmtlich** (Ge.) complete, applied to books; *sämmtliche Werke*, everything an author has written, as opposed to "gesammelte," which is not necessarily all.
- Saenger** (Ge.) vocalist.
- saggio** (It.) essay, example.
- Salmanticæ** (La.) Salamanca.
- salon de lecture** (Fr.) reading-room.
- Samarow, Gregor** (Ge.) pseudonym of Oscar Meding.
- Sammelband** (Ge.) a book composed of several books or booklets.
- Sangall.** (La.) **St. Gallen** (Ge.) Swiss town.
- s.** **sans** (Fr.) **sine** (La.) without; *s. a. (sans année; sine anno)*, no date.
- saranno** (It.) *saranno 10 fascicoli*, there will be 10 parts.
- Sars.** **Sarsanet** (Ge.) cloth.
- Sarsbd.** **Sarsanet-Band** (Ge.) cloth binding.
- Saeugethiere** (Ge.) *Mammalia*.
- scarce** (En.) I once asked a bookseller the meaning of this term when observed in a second-hand catalogue. He answered, "Not to be found in every shop."
- sceau** (Fr.) seal—for a letter. In catalogues of autographs \* is a sign for this.
- scelta** (It.) selection; *scelta di libri . . . vendibili*, a selection of saleable books.
- schaak** (Du.) check; *schaakspel*, chess.
- Schach, Schachspiel** (Ge.) chess.
- Schachspieler** (Ge.) chess-player.
- scharf** (Ge.) rudely; *ob'n etwas scharf beschnitten*, a good deal cut down at the top.
- Schauspieler -in** (Ge.) actor, actress.
- schermutseling** (Du.) skirmish.
- schets** (Du.) sketch; *sch. op. steen getekend*, drawing on stone.
- s.** **schilder** (Du.) **Schilderer** (Ge.) painter.
- Schilderg.** **Schilderung** (Ge.) description, depicting.
- schip** (Du.) ship.
- schipper** (Du.) **skipper** (En.) master of a vessel.
- Schlacht** (Ge.) battle.
- Schlachtenmaler** (Ge.) painter of battle-pieces.
- Schlachtplaene** (Ge.) plans of battles.
- schlecht** (Ge.) **slecht** (Du.) bad.
- Schleuderei** (Ge.) systematic underselling.
- Schlesien** (Ge.) Silesia.
- Schl.** **Schliessen** (Ge.) clasps.
- Schlosser** (Ge.) the man who picks a lock or undoes fastenings, "by desire."
- Schluessel** (Ge.) key.
- Schluss** (Ge.) close, conclusion.
- Schoenwissenschaft** (Ge.) polite literature.
- Schreibkalender** (Ge.) diary, in the sense of a book to be written in. See "Tagebuch."
- Schreibmath.** **Schreibmaterialienhandlung** (Ge.) stationery business.
- Schreibpap.** **Schreibpapier** (Ge.) writing paper.
- In 1845—the date of the catalogue whence this is taken—most German books were printed on blotting paper, which had to be *geleimt* (sized) before ink notes could be made in the margin.
- schrijfflessenaar** (Du.) writing-desk.
- Schriftsteller** (Ge.) writer, author, when a particular book is not named. If you name the book you say *Der Verfasser von*.
- Schwager** (Ge.) brother-in law; *Schwägerin*, sister-in law.
- Schwildr.** **Schweinsleder** (Ge.) pig-skin.

- Schwiegerson** (Ge.) son-in-law.  
**sciup.** **sciupato** (It.) torn; *sciupato nel dorso*, back injured.  
**sc.** **sculpsit** (La.) he engraved, sculptured.  
**See** (Ge.) lake; *Genfer See*, Lake of Geneva; *Wurm-See*, Lake of Starenberg, near Munich.  
**Seefahrer** (Ge.) mariner. In English vessels sailors call the cook a "seafaring man."  
**Seidenband** (Ge.) silk binding.  
**s.** **seine-en** (Ge.) his; *nach s. Briefen u. and. Mittheilungen*, from his letters and other communications.  
**s.** **seit** (Ge.) since.  
**Seite** (Ge.) side.  
**Sektenstifter** (Ge.) founder of a sect.  
**selten** (Ge.) scarce.  
**semestre** (Fr.) **Semester** (Ge.) half-year.  
**senza** (It.) without; *s. a. (senza annato)* no date; *Bol. s. a. br. int.*, Bologna, no date, sewed, not cut round; *senza le tavole*, no plates.  
**S. A.** **Separat-Abdruck** (Ge.) *tire apart*; said of a treatise when it is printed as an independent book, and not so many leaves torn out of a society's "Transactions."  
**Septuagint**, sometimes popularly called the "Greek Bible," in contradistinction, probably, to the Hebrew Bible, which is the Old Testament Scriptures in the original. The Septuagint's title, given in Latin, as is the mode with Greek books, is *Testamentum Vetus juxta LXX. interpretes*, &c.  
**seq.** **sequens** (La.) following; *vide* 1636 *seqq.*, see 1636 and following pages.  
**seta** (It.) silk.  
**s.** **seu, sive** (La.) or; *Summa Summa S. Thomæ, s. compendium*, the sum or essence of Thomas (Aquinas?).  
**Sfortia** (La.) Sforza; *Francesco II. Sfortia*—in a catalogue of autographs, the letter being in Latin.  
**shtop** (Ge.) stop! This points to a mispronunciation so universal as to be almost a law; for custom outweighs the letter, even in law. Nearly every German word beginning with an "s" and another consonant, is pronounced as if there were an "h" between the two—but no book will tell you so. *Stein, spät*, pronounced *S(h)tein, s(h)pät*, &c., even among the best people, are examples.  
**sibillant** (En.) a long word for the letter which rears itself up like a serpent. Its lines may be the wave of beauty, but its hiss is not the voice of the charmer. For examples, see page 23.  
**siccative** (Am.) drier, in connection with varnish.  
**Siebenbuergen** (Ge.) Transylvania.  
**siebenbuergisch** (Ge.) Transylvanian.  
**Sieg** (Ge.) victory; *Heil dem Siegeskranze*, "God save the Queen" to German words.  
**Siegel** (Ge.) seal. In catalogues of autographs \* is often used as a sign for this.  
**Siena** (It.) town. Sienna, the corrupt English spelling, is perpetuated in the name of a well-known artists' colour, Burnt Sienna.  
**sierlijk** (Du.) neat, elegant.  
**slapend** (Du.) asleep; *de slapende Diana*, the sleeping Diana.  
**sloten** (Du.) *met koperen sloten*, copper clasps.  
**sluier** (Du.) veil.  
**soc.** **socius** (La.) partner, Co.  
**BEROLINI:**  
**APUD S. CALVARY EIUSQUE SOCIUM.**  
**MDCCCLXXXI.**  
means "published by Calvary and Co. in Berlin." See also "Turici."  
sogen. **sogenannt** (Ge.) so-called.  
**S.** **Sohn, Soehne** (Ge.) son, sons; *Gerolds S.*, Gerold's sons, a famous firm at Vienna.  
**Soleure** (Fr.) **Solothuri** (La.) Solothurn.  
**solo** (It.) sole; *ed. di soli 202 esemplari*, only 202 copies printed.  
**Sonntag** (Ge.) Sun-day, Sunday.  
**sono** (It.) are; *le tav. del 2º vol. sono col.*, the plates of vol. ii. are coloured.  
**sonst** (Ge.) else. A bookseller might order—  
*13/12 Reisen, sonst 1 Exemplar.*  
*13/12 Travels, otherwise one copy.)*  
**Sort.-Buchh.** **Sorth.** **Sortiments-Buchhandlung**, **Sortimentshandlung** (Ge.) retail book business.  
**souffert** (Fr.) suffered; *la rel. a souffert*, the binding is hurt.  
**sow.** **soweit** (Ge.) so far as; *sow. erschienen*, all that has been published.  
**span.** **spanisch** (Ge.) Spanish.  
**spies** (Du.) spear, pike.  
**Sprachforscher** (Ge.) philologist.  
**spreuk** (Du.) **Sprichwort, Spruch** (Ge.) proverb; *zijne spreuk* (his motto) "*Aliquando sapite.*"  
**springend** (Ge.) exploding.  
**staatsiekleed** (Du.) court dress.  
**Staatsrechtslehrer** (Ge.) jurist; *Vattel der berühmte St.*, &c., Vattel, the celebrated exponent of the law of nations.  
**Stadt** (Ge.) city; *Hauptstadt*, chief city.  
**Stäben** (Ge.) staves, what are commonly called rollers, for packing prints or rolling maps upon.  
**Stahlst.** **Stahlstiche** (Ge.) steel plates.  
**Stand** (Ge.) position in life, station. In northern England "stand" means the position of a shop; whence, they say, the word stationer—a man who is stationary, in business.  
**stark** (Ge.) strong, stout; *auf starkem Papier*, on thick paper; *ein starker Band*, a stout volume.  
**stecher** (Ge.) engraver.  
**Stein der Weisen** (Ge.) Philosopher's stone.  
**Stelle** (Ge.) place; *stellenweise fleckig*, spotted in places.  
**stemma** (It.) coat of arms.  
**Stenographie** (Ge.) shorthand.  
**Sternwarte** (Ge.) observatory.  
**stessa, stesso** (It.) the same, repeated, as articles in a list.  
1179 — La stessa.  
1181 — Le stesso.  
**stet** (La.) let it stand, used when something has been erased or *dele*-ed in a printer's proof by mistake.  
**Steyermärk** (Ge.) Styria.  
**stichting** (Du.) **Stiftung** (Ge.) foundation.  
**stilet** (Du.) **stiletto** (It.) dagger, graver.  
**still** (Ge.) quiet, peaceful; *d. still. Oceans*, of the Pacific Ocean.

- stockfl. **stockfleckig** (Ge.) leaves spotted.  
**stoel** (Du.) chair; *sittende op een stoel*, seated in a chair.  
**storia** (It.) history.  
**Strafamsiedelung** (Ge.) penal settlement.  
**strumenti** (It.) instruments.  
**studeerkamer** (Du.) **Studierkammer** (Ge.) study.  
**studeervertrek** (Du.) a room for study.  
**Stueck, Stuecke** (Ge.) piece, pieces, literary articles.  
**stukjes** (Du.) pieces, tracts; *zetsame stukjes*, scarce pamphlets.  
**stupendo** (It.) wonderful, an epithet for "very fine" plates.  
**subito** (It.) suddenly, equivalent to the "Coming, sir!" of a waiter.  
**Suev.** (La.) Suabian; *scriptores de rebus Suevicis*, writers on Suabian matters.  
**supplée** (Fr.) supplied; *s. par écriture*, (a hiatus) made good in manuscript.  
**s. sur** (Fr.) on, upon; *exempl. s. pap. de Chine*, India-paper copy.  
**Suesswasser** (Ge.) fresh water.
- tab.** **tabula** (La.) plate; *c. tab. (cum tabulis)* with plates.  
**taches** (Fr.) spots; *taches de magasin*, marks from being kept in stock.  
**ta-tellos** (Ge.) unexceptionable.  
**Taf.** **Tafeln** (Ge.) plates.  
**Tagebuch** (Ge.) diary; *Tagebuch eines alten Fräuleins*, "An old maid's diary."  
**Tänzerin** (Ge.) ballerina, danseuse.  
**t.-d.** **taille-douce** (Fr.) *avec 300 fig. en t.-d.*, with three hundred copper-plate diagrams.  
**Tanzmeister** (Ge.) dancing master.  
**Taschenbuch** (Ge.) pocket-book; *Taschenbuch der gräflichen Häuser*; that portion of the Almanach de Gotha which relates to "countly" houses.  
**Tauf** (Ge.) baptism.  
**Taur.** **Taurinum** (La.) Turin.  
**Tausend und eine Nacht** (Ge.) 1001 nights, the Arabian nights. If the printer's reader is a German scholar, he might correct the above title and make you say *Tausend und eine Nächte*, which may be very good German, but is not the title of the book.  
**tav.** **tavola** (It.) plate; *c. tavole*, with plates.  
**Tedesco** (It.) German.  
**t.** **teekenaar** (Du.) draughtsman.  
**teekening** (Du.) drawing.  
**tela** (It.) cloth; *su tela*, on cloth, or canvas, as a map; *m. tela*, half cloth.  
**temoins** (Fr.) witnesses. When a book is cut round, leaves which happen to be turned in at the corners so far escape the knife. The part which is thus left is called a *temoin*, as showing the original extent of the margin.  
**testo** (It.) text; *Plauto . . . col testo latino*, Plautus in Italian, with Latin text.  
**Theil** (Ge.) part; *theils color.*, partly coloured.  
**Thle.** **Theile** (Ge.) parts.  
**Theilh.** **Theilhaber** (Ge.) partner.  
**Themse** (Ge.) Thames.  
**Theosoph** (Ge.) a philosopher who claims to have direct inspiration.  
**Thérapie** (Ge.) healing art.  
**Thonarbeiten** (Ge.) works in clay.
- timbre** (Fr.) stamp; *timbre de société*, stamp of a society, on the title-page, probably, such as defaces the title of many a book.  
**timbré** (Fr.) stamped.  
**Tinte** (Ge.) ink, usually written *Dinte*.  
**tirage** (Fr.) pulling; *premier tirage*, first impression.  
**T.** **Titel** (Ge.) title-page; *Ppbd. m. T.*, printed boards.  
**Titelabdruck** (Ge.) a new edition whose only claim is a newly printed title-page. In German new book lists these are duly recorded as such.  
**Titelausgabe** (Ge.) reissue.  
**Titelblatt** (Ge.) title-page, or leaf.  
**Titel-einfassung** (Ge.) insertion of title.  
**titelplaat** (Du.) frontispiece.  
**titolo** (It.) *titolo entro una bella cornice*, title surrounded by a handsome border.  
**toga** (La.; Du.) mantle, cloak.  
**toile** (Fr.) canvas, cloth; *d. t. (dans toile)* in cloth.  
**tomo** (It.; Sp.) **tomus** (La.) volume.  
**Trachten** (Ge.) customs, costumes.  
**trade catalogue** (Am.) a catalogue with prices attached to the names of the books, even if it be compiled chiefly for reference.  
**trade catalogue** (En.) a catalogue which is intended for the exclusive use of book-sellers.  
**Traj.** ad Rhen. (La.) Utrecht.  
**Trajectum ad Mosam** (La.) Maastricht.  
**tranche** (Fr.) the trench, or hollow of the edge of a book, which results from the back being hammered into convexity; *doré sur tranches*, the edges gilt.  
**Transport** (Ge.) means "carry forward" in a book-keeping book.  
**Trauerspiel** (Ge.) tragedy.  
**traverso** (It.) *per traverso*, crosswise, across.  
**Trid.** **Tridentini** (La.) *Trento*, Trent.  
**Trier** (Ge.) Treves, on the Moselle.  
**truie** (Fr.) *peau de truie*, pigskin.  
**Truemmer** (Ge.) ruins.  
**Tüb.** **Tuebingen** (Ge.) university town.  
**Tur.** **Turici** (La.) Zürich, Swiss town.
- TURICI:**  
**SUMPTIBUS AC TYPIS ORELLII, FUESSLINI ET SOCIORUM.**  
**M.DCCC.LIX.**  
means "Printed by, and at the cost of, Orell (or Orelli) Fuessli and Co.; or in German, *Druck und Verlag von Orell, Fuessli und Co.—in Zürich.*"
- tutta pelle** (It.) whole leather binding.  
**Typenprobe** (Ge.) printer's proof impression.  
**tyrannus** (Gr.-La.) king; *Œdipus Tyrannus*, *Œdipus (Rex)* the king.
- üb.** **ueber** (Ge.) over, of, concerning.  
**Ueberschwemmung** (Ge.) inundation.  
**Uebersetzer** (Ge.) translator.  
**Uebersetzung** (Ge.) setting over, translation.  
**übert.** **uebertragen** (Ge.) translated.  
**uffizio, Uffizij** (It.) office, Offices, generally applied to the gallery near the Palazzo Vecchio at Florence.  
The stately porticoes of the Uffizi.  
**HARE'S CITIES OF ITALY, 1884.**
- uitlegkunde** (Du.) exposition.  
**uitzicht** (Du.) look-out, view.  
**Umgebung** (Ge.) surrounding (district), environs.

**umgehend** (Ge.) by return; *möglichst umg.*, as quickly as possible.

**umgekehrt** (Ge.) turned round, *vice versa*.

**Umriß** (Ge.) outline, sketch.

**Umsatz** (Ge.) turn-over, return.

**Umschlag** (Ge.) cover, as of a book which is stitched, wrapper; the opposite to Einband, *q.v.*

**unabhäng.** **unabhaengig** (Ge.) independent.

**unbeschn.** **unbeschnitten** (Ge.) not cut round the edges.

**u. und** (Ge.) and.

**u.s.w. und so weiter** (Ge.) and so farther, and so on.

**ungar.** **ungarisch** (Ge.) Hungarian.

**Ungarn** (Ge.) Hungary.

**ungedr.** **ungedruckt** (Ge.) unprinted; *ein ungedr. Brief Goethes, mitgeth v. . .* an unprinted letter of Goethe, communicated by . . .

**ungleich** (Ge.) unlike; *ungleich gebunden*, binding not uniform.

**unico** (It.) sole; *un. publicato*, the only (volume?) published.

**uns.** **unser** (Ge.) our; *aus uns. Zeit*, belonging to our time.

**unterlegt** (Ge.) underlaid. When a leaf is torn, but nothing gone, the "tear" is sometimes arrested by pasting a piece of paper underneath. This is what *unterlegen*, past participle *unterlegt*, means.

**Unterschrift** (Ge.) signature.

**unterstrich.** **unterstrichen** (Ge.) stroke-ed under, underlined; *stellenw. unterstrich.*, underlined in places, said of an old book.

**Untersuchungen** (Ge.) researches.

**Uralt** (Ge.) "old as the hills." In a recent novel a gentleman is made to offer his friends some wine, telling them that it is *Uhralt* = an hour old. An Englishman, of course, is made the sinner.

**Urkunden** (Ge.) documents, records.

**uscito** (It.) issued; *il 1<sup>o</sup> vol. uscito nel 1877*, &c., the first volume, published in 1877, &c.

**vacation** (Fr.) day's sale, at auction.

**vacchetta** (It.) calf.

**valeurs** (Fr.) what we call "securities," paper that can be turned into money.

**Varsov.** **Varsoviæ** (La.) Warsaw.

**Vatermoerder** (Ge.) shirt collars, stiff "stick-ups."

**vattende** (Du.) **fassend** (Ge.) taking hold of; *den mantel vattende*, holding his cloak.

**v. veau** (Fr.) calf; *veau racine aux nerfs*, tree-marbled calf, with bands.

**Vectis** (La.) Isle of Wight.

**vedi** (It.) see, the same as *vide*.

**veille** (Fr.) yesterday; *noblesse de la veille*, Napoleon's creations, as distinguished from the *vieille noblesse*.

*Des calembours sans fin furent lancés contre cette n. de la v. Comme l'on annonçait des princesses du sang, quelqu'un ajouta, Du sang d'Enghien.*—DE STAËL.

**veldslag** (Du.) battle.

**vel.** **velin** (Ge.) vellum—adjective.

**Velinpap.** **Velinpapier** (Ge.) vellum paper.

**Venedig** (Ge.) Venice.

**V. netiæ** (La.) Venice.

**Venezia** (It.) Venice.

**V-nise** (Fr.) Venice.

**vensterraam** (Du.) window frame.

**Veraenderung** (Ge.) alteration; *gesch. Veränd.* (*geschäftliche Veränderungen*) business changes.

**verb.** **verbessert** (Ge.) bettered, improved; *verbesserte Auflage*, improved edition.

**Verbreitung** (Ge.) circulation, as of a paper, or of a catalogue.

**verb.** **verbunden** (Ge.) united, joined, as two kinds of business in one establishment.

**verdeutscht** (Ge.) done into German.

**vereering** (Du.) **Verehrung** (Ge.) reverence; *vereering opgedragen*, rapt in adoration.

**verewigt** (Ge.) made eternal, immortalised.

**Verfasser** (Ge.) author, when the book is named; *Verfasser der Oster Eier*, author of the "Easter eggs."

**verg.** **vergoldet** (Ge.) **verguld** (Du.) gilt.

**vergé** (Fr.) ribbed; *papier vergé de Hollande*, Dutch hand-made paper.

**vergl.** **vergleich.** **vergleichend** (Ge.) comparative.

**vergr.** **vergriffen** (Ge.) out of print, *épuisé*.

**vergroot** (Du.) enlarged.

**verheven** (Du.) **erhaben** (Ge.) exalted.

**verkaufen** (Ge.) to sell.

**Verkehr** (Ge.) traffic, trade; *der antiquarische Verkehr* (the name of a periodical), the second-hand trade.

**verkleind** (Du.) *verkl. copij*, reduced copy.

**verkoopig** (Du.) **Verkauf** (Ge.) sale.

**Verlag** (Ge.) on a title-page, means "published by — who are the proprietors."

**Verlh.** **Verlagsh.** **Verlagsbuchh.** **Verlagsbuchhandlung** (Ge.) publishing business.

**verletzen** (Ge.) to injure; *ohne Textverlust verletzt*, the injuries have not affected the letterpress.

**verl.** **verletzt** (Ge.) damaged; *etwas verletzt*, somewhat damaged.

**verm.** **vermehrt** (Ge.) enlarged.

**Vermischtes** (Ge.) miscellaneous (articles), an assortment.

**verrekijker** (Du.) telescope.

**verrerie** (Fr.) glass work.

**vers** (Fr.) towards; *vers 1730*, about the year 1730; *vers.* worms; *vers.* verses.

**verschenen** (Du.) appeared; *niet verder verschenen*, or *niet meer verschenen*, no more published.

**verschieden** (Ge.) various, miscellaneous.

**verschiet** (Du.) variety.

**verschillend** (Du.) different; *stukks van verschillende grootte*, pieces of various sizes.

**verser** (Fr.) to pour, showing us that a poet is one who pours forth his verse as naturally as a bird his song.

**verslagen** (Du.) slain.

**verstehen** (Ge.) to understand; *das versteht sich (von selbst)*, of course, *cela va sans dire*.

**versteigert** (Ge.) sold by auction.

**Versteigerung** (Ge.) sale by auction.

**verst.** **verstorben** (Ge.) deceased.

**Vertheidiger** (Ge.) defender.

**vertrek** (Du.) apartment.

**verunglückt** (Ge.) "come to grief," met with an accident.

**vervaardigd** (Du.) made, prepared.

**verwittwete** (Ge.) widowed. If Mrs. Black married Green after Black's death, she would be called "Frau Green, *verwittwete* Black;" if Miss Brown married Green, she would be "Frau Green, *geborne* Brown."

**verwuest** (Ge.) laid waste.

**verzameling** (Du.) *curieuse verzameling*, curious collection; *allercurieuseste verzameling*, exceedingly curious collection.

**Verzauberung** (Ge.) bewitching, in an evil sense.

**Verzeichniſs** (Ge.) catalogue.

**vescovo** (It.) bishop.

**vestingbouwer** (Du.) military architect.

**Vetter** (Ge.) cousin; *allgemeiner Vetter*, a man who is "always in and out" of a place.

**v. vide** (La.) see; *v. p.* 529, see page 529.

**vierkant** (Du.) four-cornered, square.

**vieil** (Fr.) old.

**Vierwaldstaetter See** (Ge.) Lake of Lucerne.

**Vind. Vindob.** **Vindobonæ** (La.) Vienna.

**Vinegia** (It.) Venice.

**vischboer** (Du.) *een Scheveningsche vischboer*, a fisherman of Scheveningen.

**Viteb.** (La.) Wittenberg; Wittenburg, according to COTTON—Oxford teaching in 1826.

**Luther**, der ungefälschte, hergestellt v. K. Haas, ein Sermon zu Wittenberg gepredigt, &c.

*Stuttgart, 1880*

**vitello** (It.) calf.

**vivum** (La.) *ad vivum del.*, taken to the life.

**vlaemsche** (Du.) Flemish; *P. Vlieg, de vlaemsche Cicero*, Vlieg, the Flemish Cicero.

**vlies** (Du.) fleece.

**voeten** (Du.) feet.

**volgen** (Du.) to follow; *Fondslijst van—volgt hier achter*\* (at the end of a book) here follows a list of publications.

**vollst. vollstaendig** (Ge.) full standing, complete. A ship is said to go down "all standing" if she sink with her sails set; and a man is said to "turn in all standing," if he go to bed with his clothes on.

**vol volumen** (La.) a roll. This word may be the explanation of King Solomon's "no end of books." The books of his day, like the "continuous" paper of ours, might appear to have "no end."

**voorground** (Du.) foreground

**voren** (Du.) front; *van voren te sien*, front view.

**vorgekommen** (Ge.) occurred, presented itself. For example, a bookseller may be seeking some books for you. In answer to enquiry he says, *Es ist noch nichts vorgekommen*, "Nothing has been met with yet."

**vorh. vorhanden** (Ge.) in stock; *nicht mehr vorhanden*, not now for sale.

**vorm. vormals** (Ge.) formerly, or in commercial phrase "late," in speaking of a firm.

**v. vormsnijder** (Du.) wood engraver.

**Vorrath** (Ge.) stock; *es ist nicht vorrätzig*, it is not in stock.

**Vorschriften** (Ge.) writing copies.

**vorstelijk** (Du.) *fuertlich* (Ge.) princely.

**vorstinnen** (Du.) princesses.

**Vortrag** (Ge.) discourse, lecture.

**vortrefflich** (Ge.) excellent; *vortrefflich erhalten*, capital copy.

**vorzueglich** (Ge.) especially.

**Voss** (Ge.) poet and translator of Homer; *Vossens Luise*, Louisa, a poem by Voss -- the German showing a form of genitive which may be unexpected by an English reader.

**Vrat. Vratialavie** (La.) Warsaw.

**vroeg-er** (Du.) early, earlier.

**Vulgate** (En.) colloquial name for the Latin Bible, which is properly called *Biblia Latina Vulgate editionis*.

**waarboven** (Du.) above which.

**waardigh. waardigheiden** (Du.) dignities.

**waarin** (Du.) wherein, in which.

**waaronder** (Du.) under which.

**waarop** (Du.) whereon, upon which.

**Waffenstillstand** (Ge.) cessation of hostilities, armistice.

**Wahlverwandschaften** (Ge.) elective affinities.

**Wahlzettel** (Ge.) choosing tickets, sheets whereon the names of newly published books are printed with places for the bookseller to insert the number of copies required, his name, address, &c. These, issued in Leipzig, are distributed gratis, being, in fact, an advertising sheet for the publishers.

**währ. während** (Ge.) *während d. letzten Jahrzehnte*, during the last decade.

**Währ. Währung** (Ge.) currency; *ö. W.*, or *österreichische Währung*, Austrian currency, cash that is not hard, battered bank-notes reaching down to twopence halfpenny in value.

**Wahrsager** (Ge.) soothsayer; *Wahrsagekunst aus den Händen*, divining from the hand.

**Wandgemaelde** (Ge.) wall paintings, or frescos, paintings which are open to the air.

**Wandkarte** (Ge.) map for the wall of a schoolroom. The names, few in number, are printed large, to be seen at a distance.

**wapen** (Du.) arms, as on a book cover, for example. *Wapen* occurs in the description of a portrait of "*Isabella Clar. Eng. Hispaniorum infans*"—from a Dutch catalogue. See "*haar*," page 169.

**Warschau** (Ge.) Warsaw.

**'was** (Ge.) something, anything; *haben Sie 'was neues?* Have you anything new? (as in a bookseller's shop).

**Was** (Ge.) what? *Was haben Sie?* What is the matter with you? What have you (the matter)?

**wasserfl. wasserfleckig** (Ge.) spotted from water, damp-stained; *unbedeutend wasserfl.*, slightly spotted.

**water** (Du.) water, damp; *een weinig met water*, a little (hurt) by damp.

**waterbouwkundige** (Du.) hydraulic engineer.

**waterdoctor** (Du.) *Preissnitz*, *waterdoctor*, Preissnitz, the hydropath.

**Wechselkind** (Ge.) changeling.

**wederga** (Du.) similar, fellow to.

**weduwe** (Du.) widow.

\* "And Jill came tumbling after."

- wegen** (Ge.) *wegen der* (or *des*), because of the.
- Wehrkraefte** (Ge.) defensive strength.
- Weinacht** (Ge.) Christmas; *für Weinachten*, for Christmas.
- weinig** (Du.) **wenig** (Ge.) little.
- weiter** (Ge. adv.) farther. See also "und."
- weiter** (Ge. adj.) additional; *mit weiteren arch. Abhandlungen*, with other archaeological treatises.
- werthlos** (Ge.) valueless; *der Einband werthlos*, the binding good for nothing.
- Westfalen** (Ge.) Westphalia.
- westf. westfaelisch** (Ge.) Westphalian.
- wicht. wichtig** (Ge.) weighty, important; *mit wicht. literär.-histor. Beiträgen*, with important literary and historical additions.
- wider** (Ge.) against.
- wieder** (Ge.) again.
- Widm. Widmung** (Ge.) dedication.
- Wien** (Ge.) Vienna.
- wijsbegeerte** (Du.) philosophy.
- wijzende** (Du.) indicating, pointing, showing; *w. met de regter hand*, showing the way, like Hamlet's ghost.
- wit** (Du.) white; *wit krijt*, white chalk; *de achtergrond w.*, the background white.
- Witebergæ** (La.) Wittenberg.
- Wittwe** (Ge.) widow; *selige Wittwe*, deceased (literally "blest") widow.
- wohlfeil** (Ge.) cheap.
- Wort, Woerter** (Ge.) word, words; *Wörterbuch*, dictionary. But if in any solemn sense one spoke of words, the plural would be "Worte," as in *Lavaters Worte des Herzens*.
- Wunderhorn** (Ge.) *Der Knaben Wunderhorn*, a cornucopia of wonders for boys.
- Wunderthaten** (Ge.) deeds of heroism.
- Wuenschelruthe** (Ge.) magic wand.
- Wurmloecher** (Ge.) worm-holes; *anglice*, "wormed," speaking of a book.
- wurmst. wurmstich. wurmstichig** (Ge.) worm-pierced, worm-eaten; *Anfang unbed. wurmstichig*, slightly wormed at the beginning.
- zahlr. zahlreich** (Ge.) number-rich, numerous.
- Zahnarzt** (Ge.) dentist.
- zamen** (Du.) *te zamen*, together.
- zandlooper** (Du.) sand-runner, hour-glass.
- zangeres** (Du.) *Malibran-Garcia, zangeres*, Madame Malibran the vocalist.
- Zar** (Ge.) Czar.
- Zauberei** (Ge.) magic.
- zededichter** (Du.) poet of manners or morals.
- zee** (Du.) sea, lake.
- zeer** (Du.) very; *zeer rijk gekleed*, very richly clad; *zeer fraai geschilderd*, very well drawn.
- zeereiziger** (Du.) navigator at sea.
- Zeichnenmaterialienhandlung** (Ge.) trade in drawing materials, artists' stationery business.
- Zeichnenrequisitenh. Zeichnenrequisitenhandlung** (Ge.) business in, depot for, drawing materials.
- Zeichner** (Ge.) draughtsman.
- zeldzaam** (Du.) scarce; *zeldsaame stukjes*, scarce tracts; *uiterst zeldzaam*, very rare; *zeer zelds.*, very scarce; *allerzeldzaamst*, uncommonly scarce; *hoogst zeldzaam*, excessively rare.
- zerrissen** (Ge.) torn.
- zes** (Du.) *z. personen*, six persons.
- Zettel** (Ge.) ticket, slip of paper.
- Zeug** (Ge.) stuff, apparatus; *dummes Zeug!* stuff and nonsense! to a lame explanation.
- ziemlich** (Ge.) rather; *ziemlich selten*, somewhat scarce.
- zien** (Du.) to see; *te zien*, to be seen, may be observed.
- Ziguner** (Ge.) gypsies.
- zijde** (Du.) side.
- zinneb. zinnebeeld** (Du.) emblem.
- zinneprent** (Du.) emblematical picture.
- zittende** (Du.) sitting.
- zomer** (Du.) summer.
- zonder** (Du., prep.) without. If a man were sundered from his books, he would be without them. *Zonder eenige letter*, without any letters, as a print might be; *z. n. v. g.* (*zonder name van graveur*) without the engraver's name.
- zonen** (Du.) sons; G. B. VAN GOOR ZONEN, G. B. van Goor's sons—the name of a firm.
- zu** (Ge.) to, at, of; *zur Geschichte der Baukunst* (a contribution) to the history of architecture.
- zu** (Ge.) too.
- Zus. Zusætzen** (Ge.) additions, addenda; *mit handschr. Zusätzen*, with manuscript additions.
- zus. zusammen** (Ge.) together; answering to the "in all" of a second hand catalogue.
- Zuschauerraum** (Ge.) auditorium.
- Zuschneidesystem** (Ge.) cutting out, as it is understood by tailors—rather than sailors.
- zuster** (Du.) sister.
- zwart** (Du.) black.
- z. k. zwarte kunst** (Du.) literally "black art," *gravure manière noire*.

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